COPS

By

Tony Moreira

Submitted to the graduate degree program in Composition and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.

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Date Defended October 26, 2016

The dissertation committee for scholar Antonio Moreira de Almeida Nazareth certifies that this is the approved version of the following dissertation:

Cops

_____

Chairperson: Dr. Bryan Haaheim

Date Approved: October 13, 2016

Abstract

This work is a musical score for Buster Keaton's 1922 short film "Cops."[1] The music revisits the great 'Cop Show' soundtracks of the 1960s and 1970s on American TV and is an homage to the composers of this era - e.g. Henry Mancini(1924-1994), Billy Goldenberg(1936), John Cacavas(1930-2014), Lalo Shifrin(1932), and Morton Stevens(1929-1991). The project involved a complete reimagining of the film using modern audio techniques that were not available to Keaton at the time of the film's production. Sound effects and dialog were added to further convey a 1970s 'feel'. The opening and ending credits were altered for the same reason - the body of the film remains unedited. Only the score is included in this document.

This score is intended for a live performance during a screening of the film. The screening version of the film contains sound effects and dialog but no music. There is also a click track so that the conductor can synchronize the live performance with the film.[2]

[1] The film is now in the public domain. The version used can be found at the Archive.org website and has the url <https://archive.org/details/CopsbusterKeaton>.
[2] To view a completed version of the film or to acquire the performance version (with a click track and no music) contact the author.

Acknowledgements

The success and final outcome of this dissertation required a lot of time, patience, and hard work. Whatever I have done is only due to the support I have received from my wife Nelma every single day.

I respect and thank Dr. Haaheim for encouraging me to reimagine the audio for this film. Working on this project was like a dream come true. The orientation and guidance given to me by him was crucial and without it this project would not have been possible.

Also, I wish to thank the members of my committee for their support, patience, and always good humor.

Finally, I would like to thank God, my mother Aparecida (*in memoriam*), my kids (Vitor, Clara, and Heitor), and all of my friends who listened to my complaints with love.

Film COPS

Starring Buster Keaton

in Full Score

Music written by Tony Moreira

Instrumentation

- 2 Flutes
- 2 Bb Clarinets
- 3 C trumpets
- 2 Tenor Trombones
- 1 Bass Trombone
- Timpani
- Glockenspiel
- Percussion- (Bass drum, Snare drum, Gong, Tam-tam, Crash cymbals, Wood block, Castanets, Triangle, Wind chimes, Bell tree)
- Conga Drums
- Celesta
- 4 Violins
- 4 Violas
- 4 Cellos
- Electric Guitar (Fender Stratocaster preferred)
- Piano and Synthesizer (one player)
- Electric Bass (fretless preferred)
- Drum set

Performance Notes

1. For the conductor

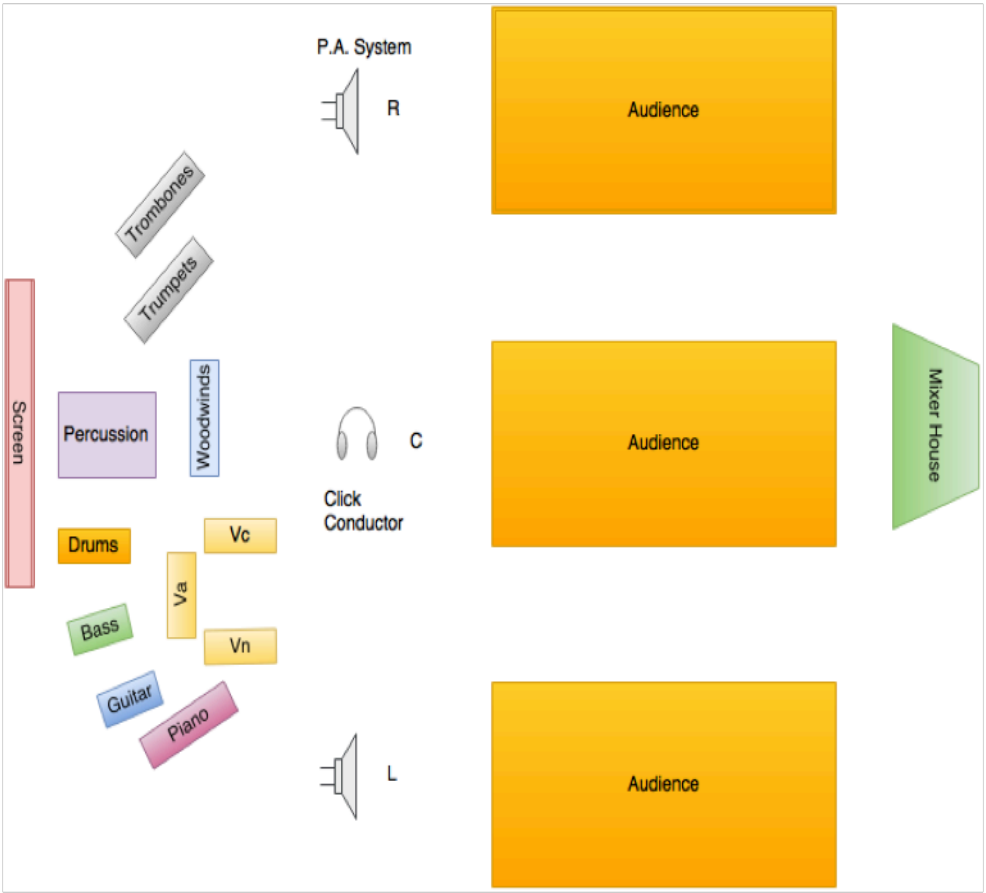
- This work is intended for performance along with a screening of Buster Keaton's 1922 silent film 'Cops.' See 'For the Sound Engineer' below for suggestions about setting up the orchestra and sound system.
- This piece is organized into 21 musical cues which accompany important scenes and all intertitles (filmed cards that feature brief dialog and exposition that are inserted into the live action segments of the movie).
- A click track has been included to allow the conductor to synchronize the live music with the film. Before each musical cue there are two measures with click track only. The first measure sets up the *tempo* and prepares the conductor to cue the musicians.
- Cue 13 - Pulling the Horse and the Wagon is an **exception**. Four measures of 2/4 will be set for the conductor. The first two measures set the *tempo* and the other two are for counting off.
- The click track for cue 19 - Chasing Mr. Keaton changes from 186 bpm to 200 bpm on the downbeat of rehearsal Q (m158) where the meter changes from 4/4 to 5/4.

2. For the Performers

- In the **Opening** and **Closing** sections some guitar effects are required in order to convey the type of sound that would have been used in a 1970's 'cop show' soundtrack. In the score the term **Clean** refers to a straight forward guitar sound (with no effects) - I would prefer having a Fender Stratocaster with the switch set in the second position activating pick-ups one (bridge) and two (middle). The term **distortion** refers to a tube distortion similar to the timbre Brian May of Queen used for his solos. The **tremolo** effect refers to the amplitude effect built into old Fender amps. You can see exactly what I'm looking for by watching this you tube link: https://www.youtube.com/watch?v=oOCNB1izw8A
- For the Electric bass part I would prefer a **fretless bass** but any bass can be used.
- In cue 14 - Bringing the Horse to the Dr. Smith's Office - the pianist will play one chord on the synthesizer using a smooth analog swell pad. The sound that I used for the recording was using Logic Pro X's "ES2" virtual instrument and is called "Analog Swell". If this sound is not available the link below demonstrates the type of timbre to use. https://www.youtube.com/watch?v=A8FeNJ2nJfk (the first thirty seconds)

3. For the Sound Engineer

- The film is intended to be run from a computer (a DVD version is available on request).
- The three channels of audio are set up in the following manner:
- Left and Right channel have the dialog, Foley, and sound effects. These tracks should be routed to the sound system. They may be routed to the conductor's headphones if he or she desires.
- The Center channel has the click track and should be routed to the conductor's headphones only.
- Instrumentation should be set as shown on the diagram below.



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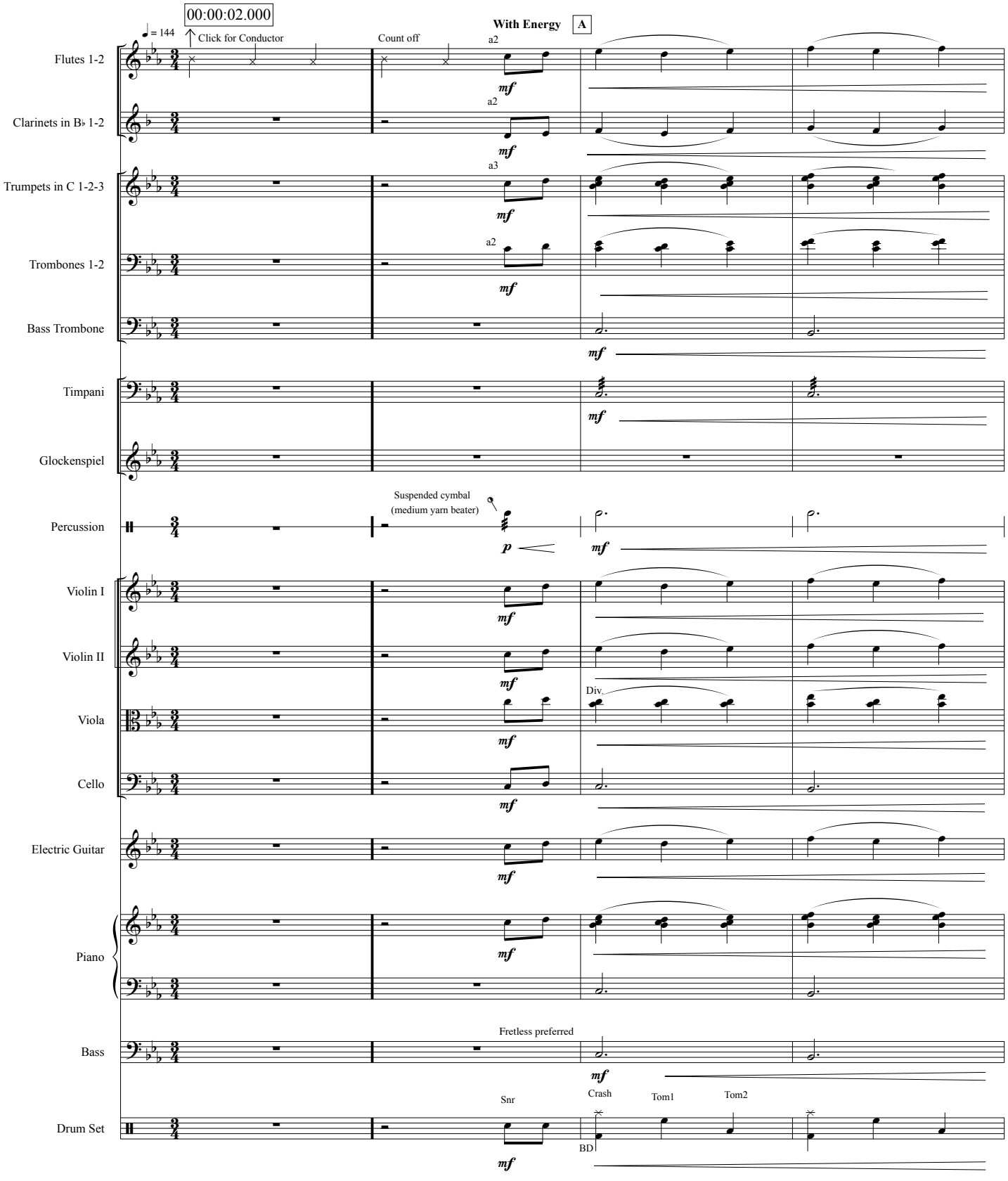
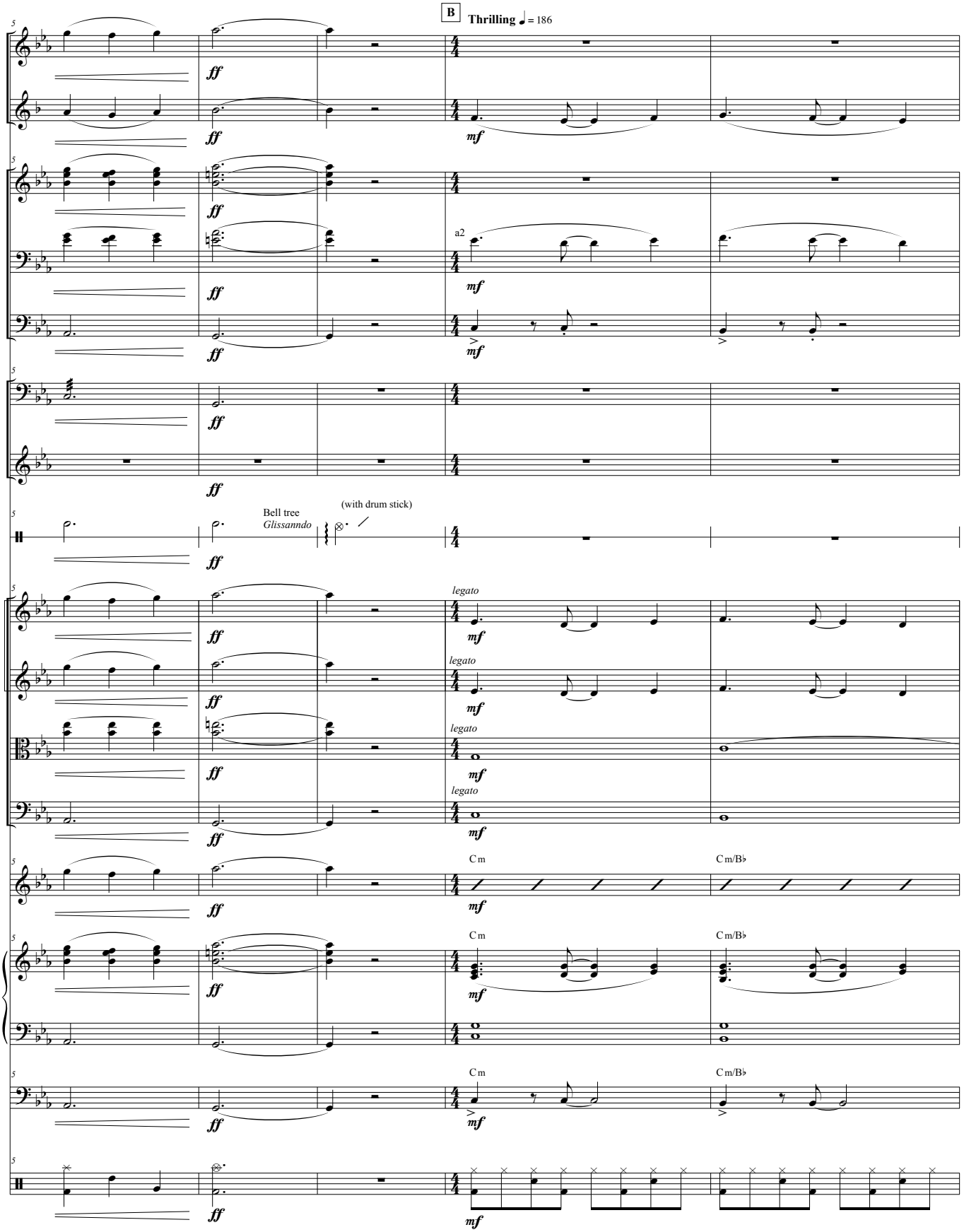
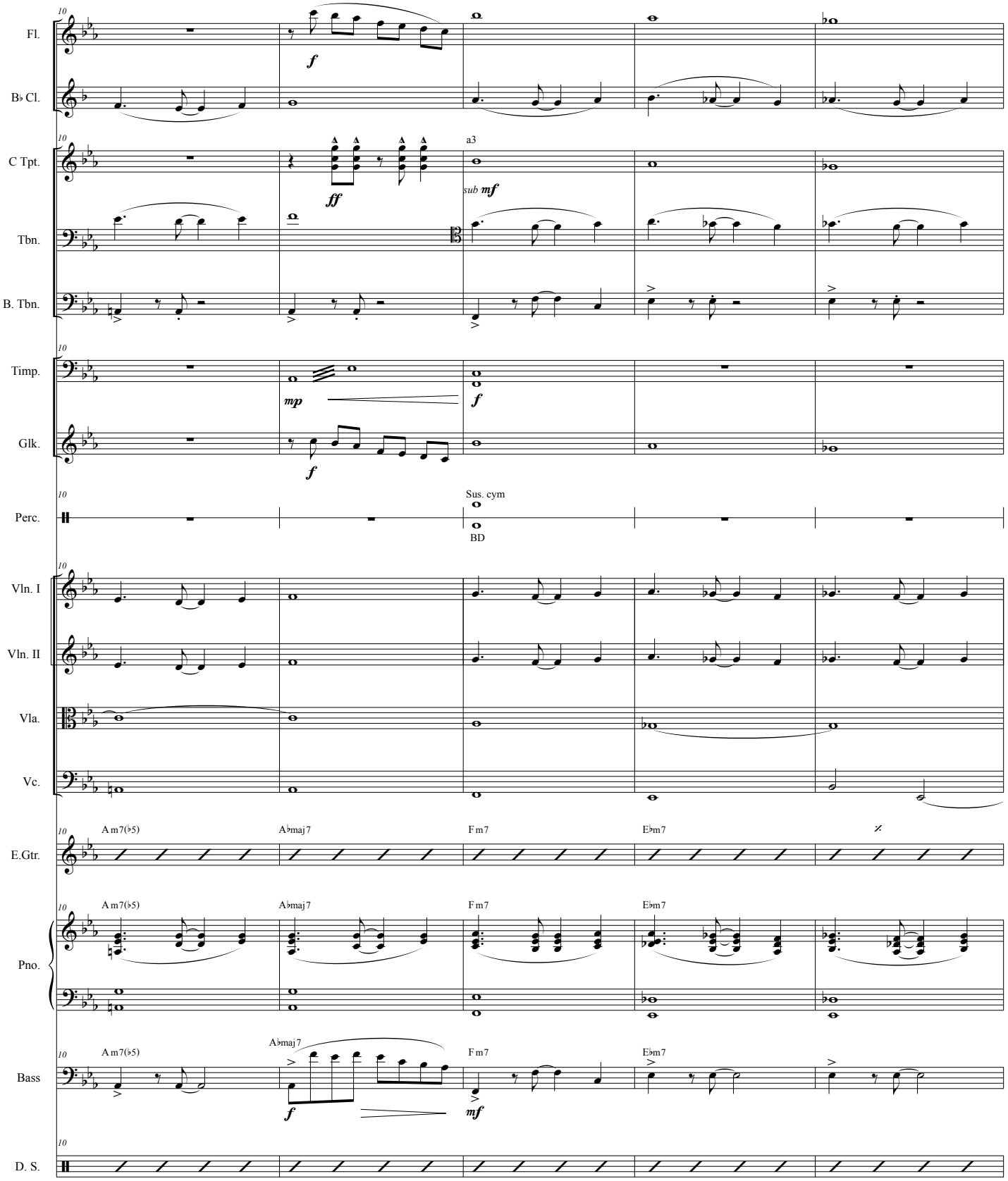
1. Main Title

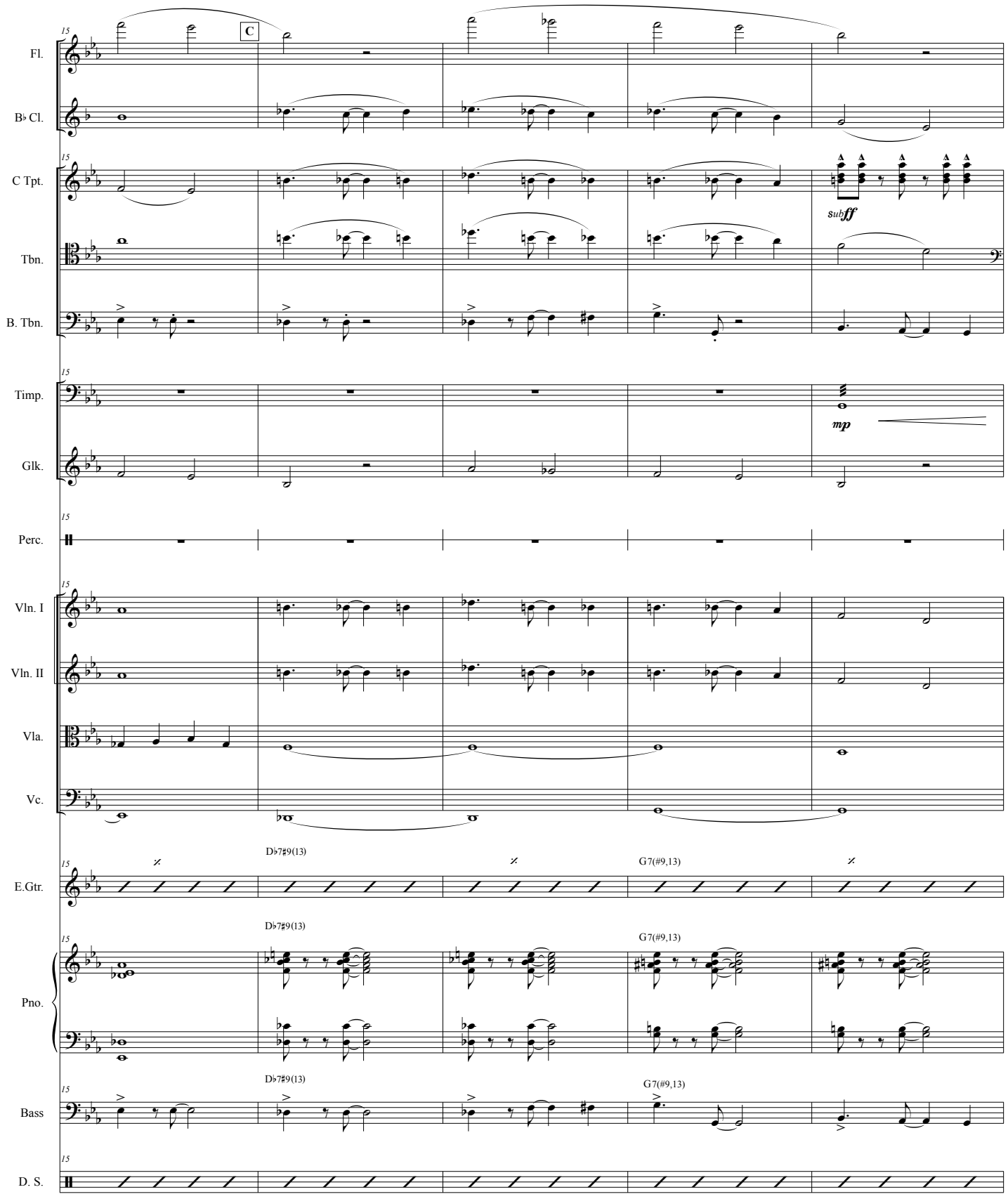
Opening

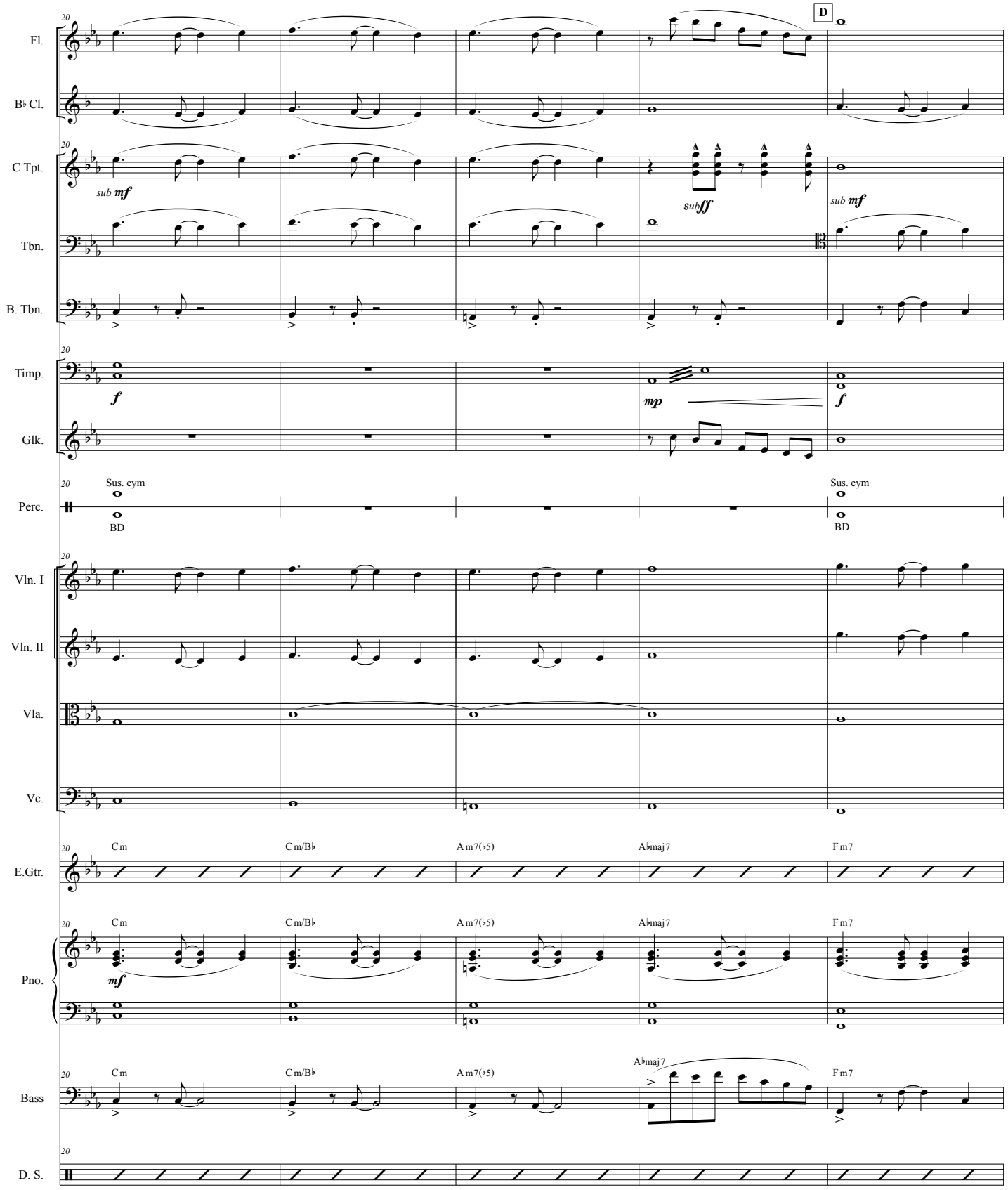
Tony Moreira

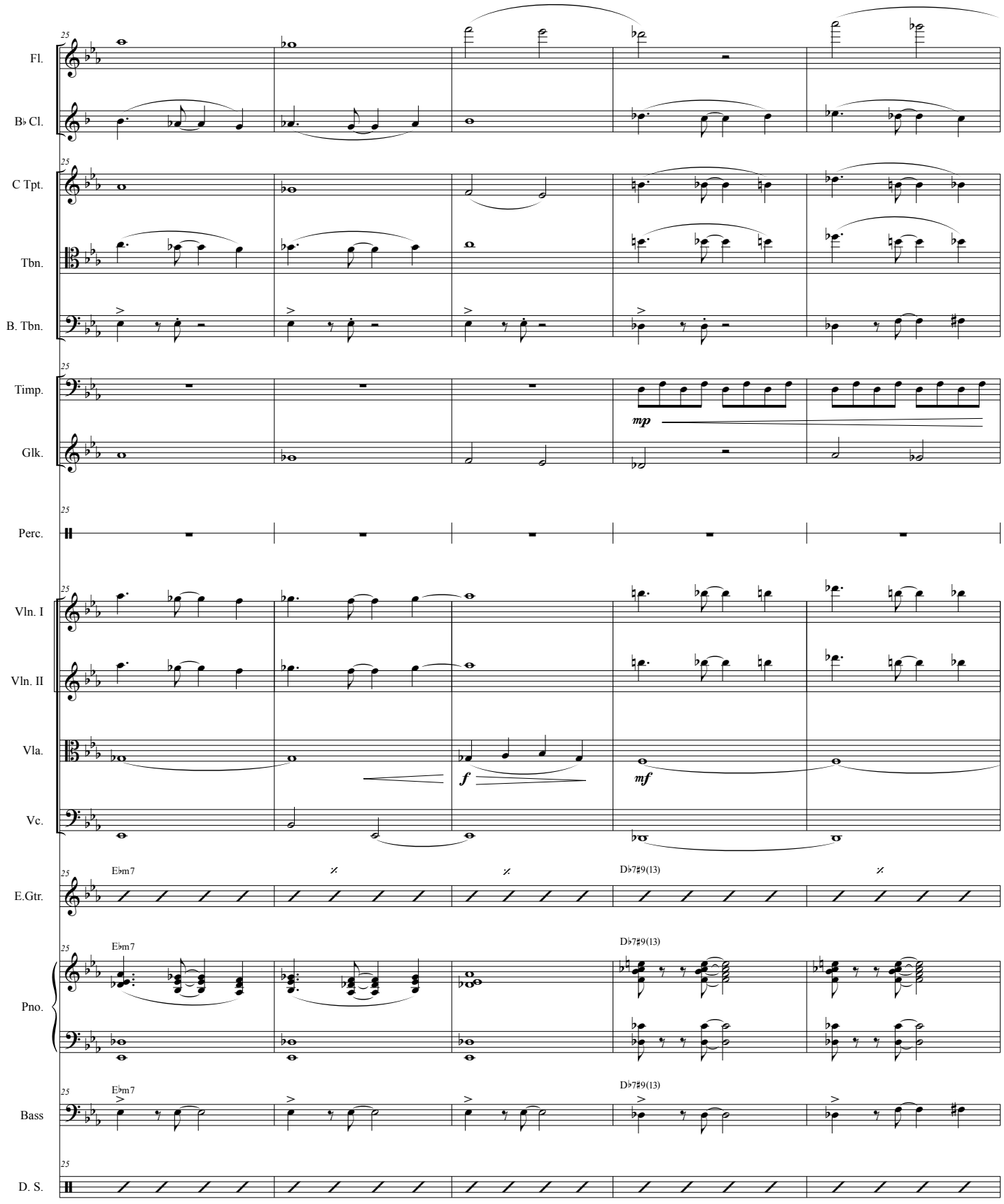


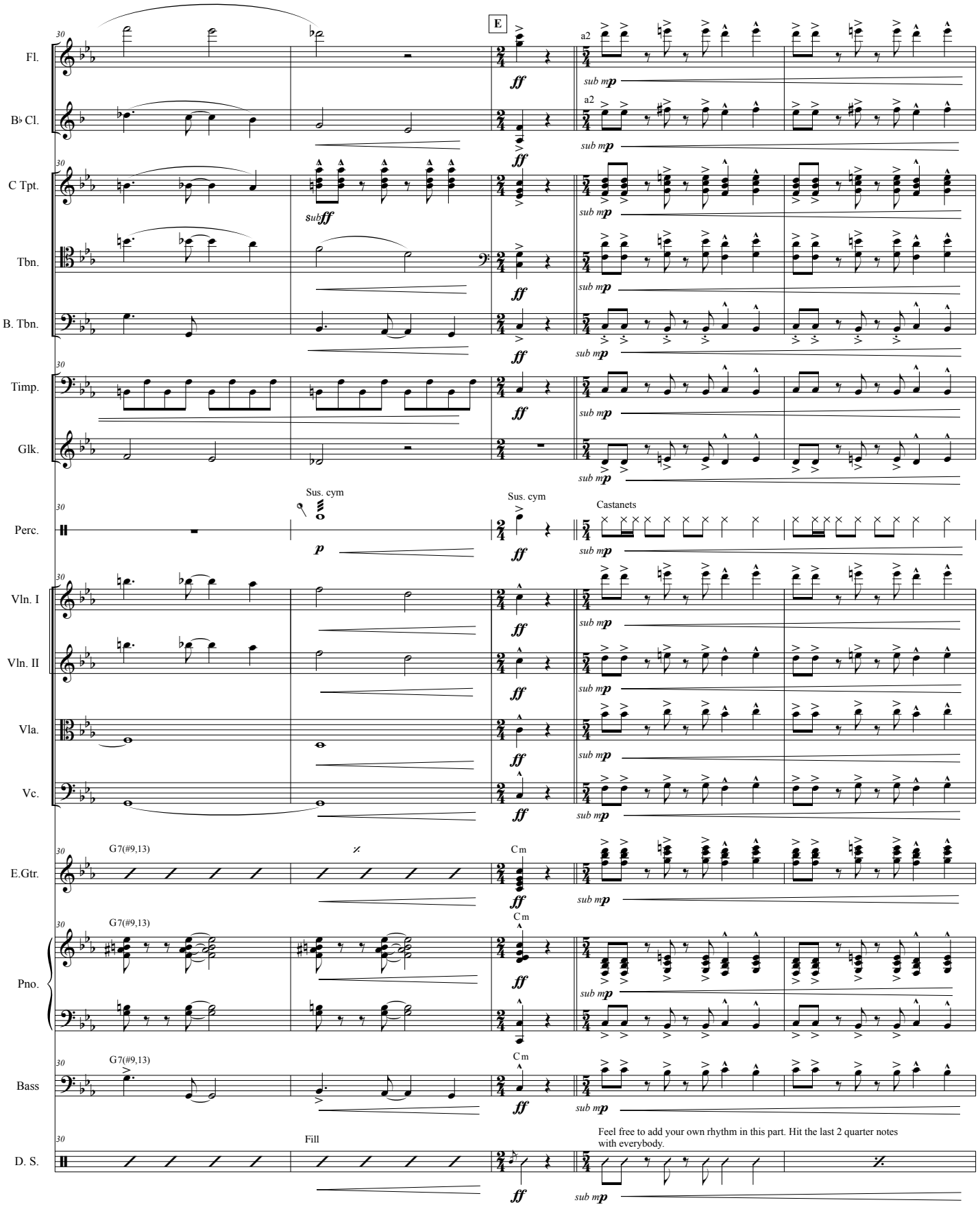

B
Thrilling ♩= 186
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Bell tree
Glissanndo
(with drum stick)
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
legato
C m
C m/B♭
ff
mf

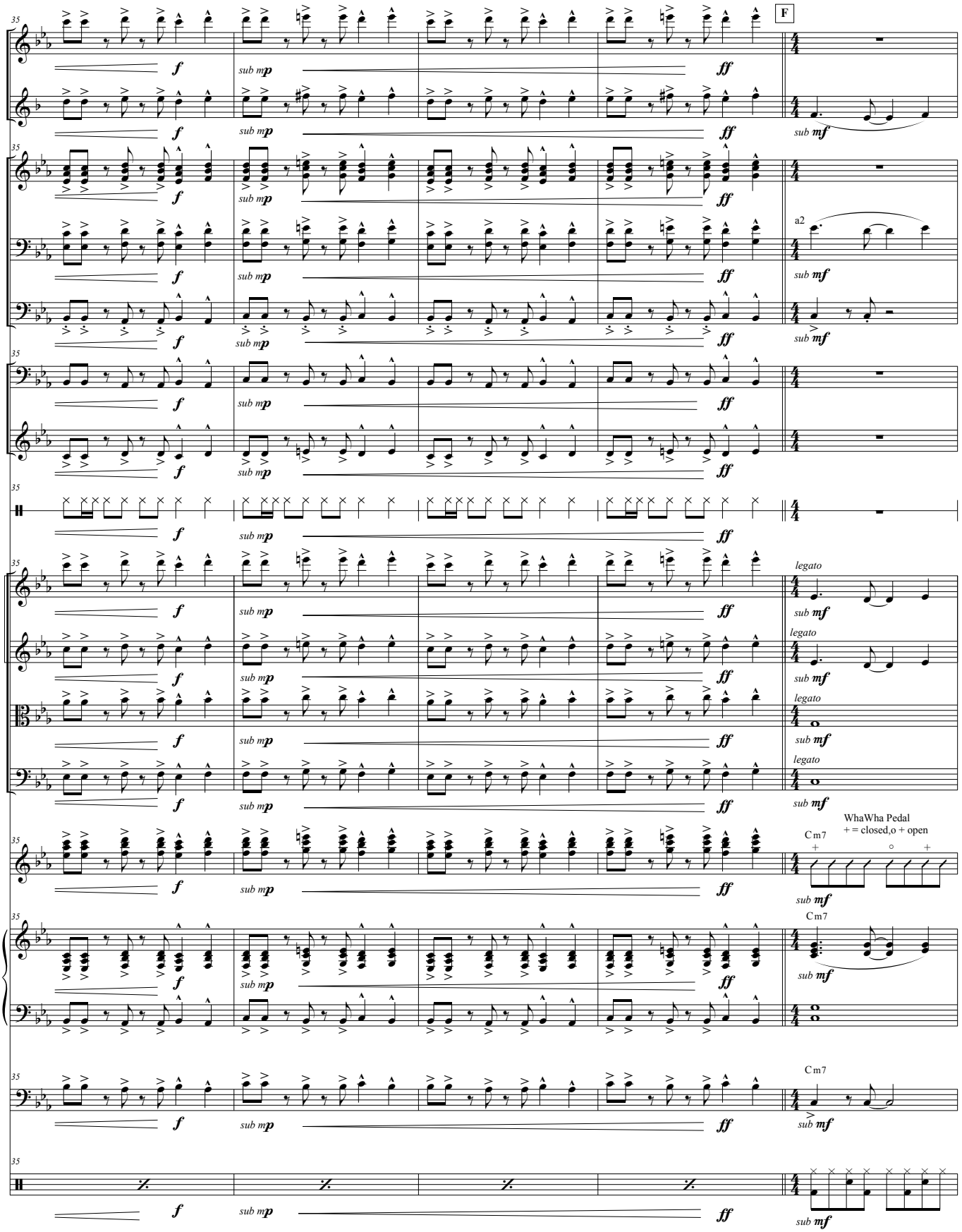

Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a3
sub mf
Sus. cym
BD
A m7(♭5)
A♭maj7
F m7
E♭m7

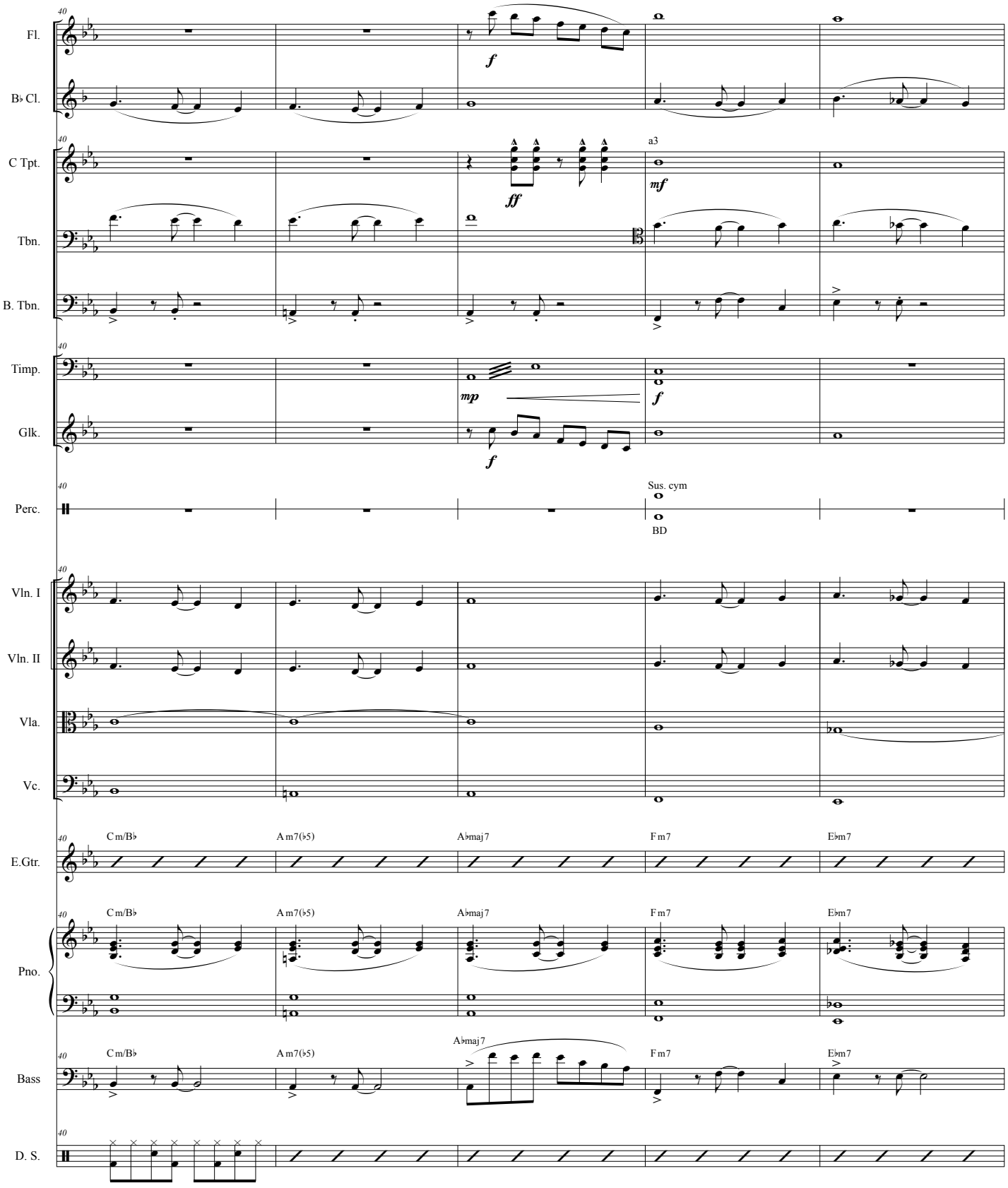

15
C
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
subff
mp
D♭7♯9(13)
G7(#9,13)

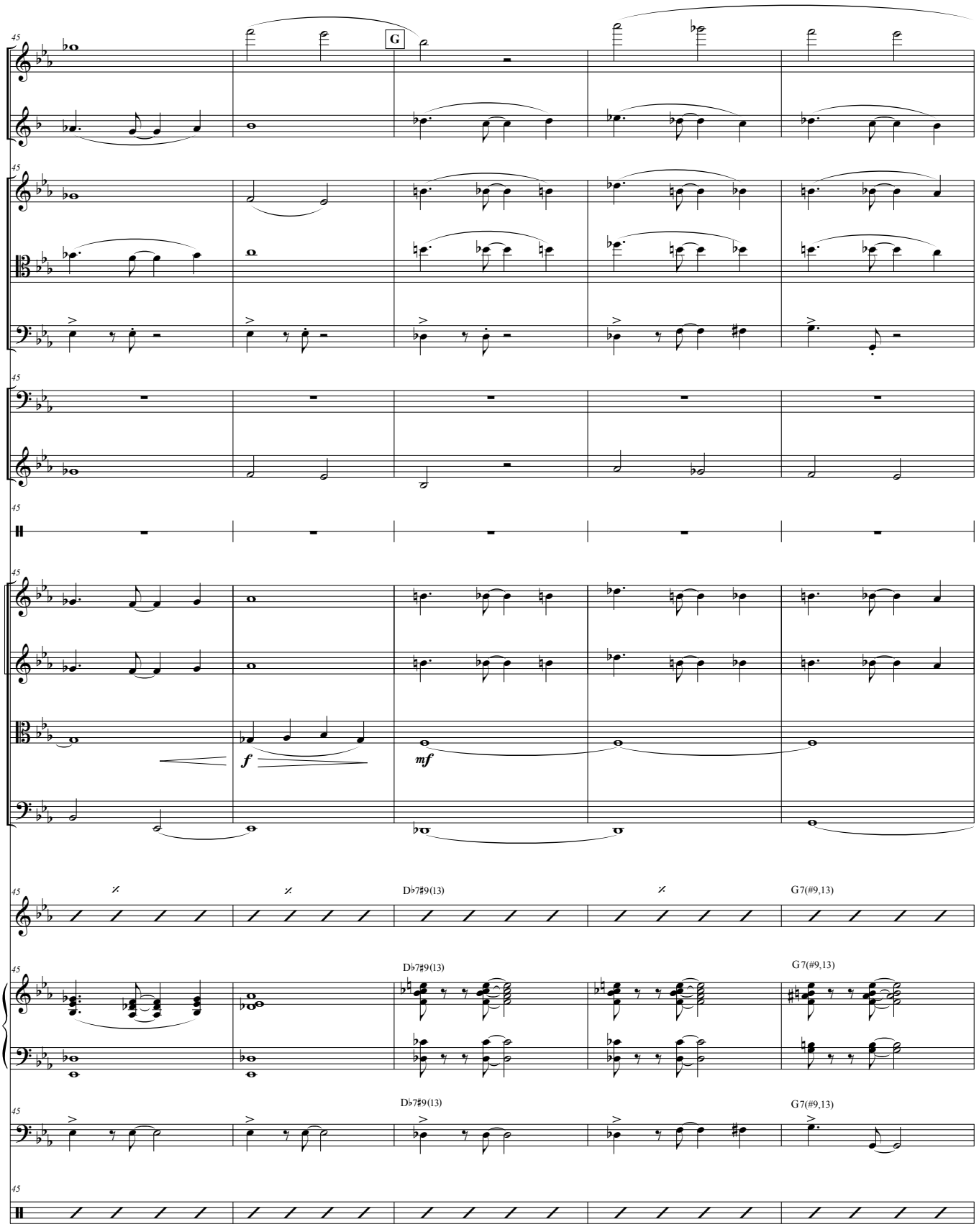

D
Fl.
B♭ Cl.
C Tpt.
sub mf
subff
sub mf
Tbn.
B. Tbn.
Timp.
f
mp
f
Glk.
Perc.
Sus. cym
BD
Sus. cym
BD
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Cm
Cm/B♭
Am7(♭5)
A♭maj7
Fm7
Pno.
mf
Bass
D. S.

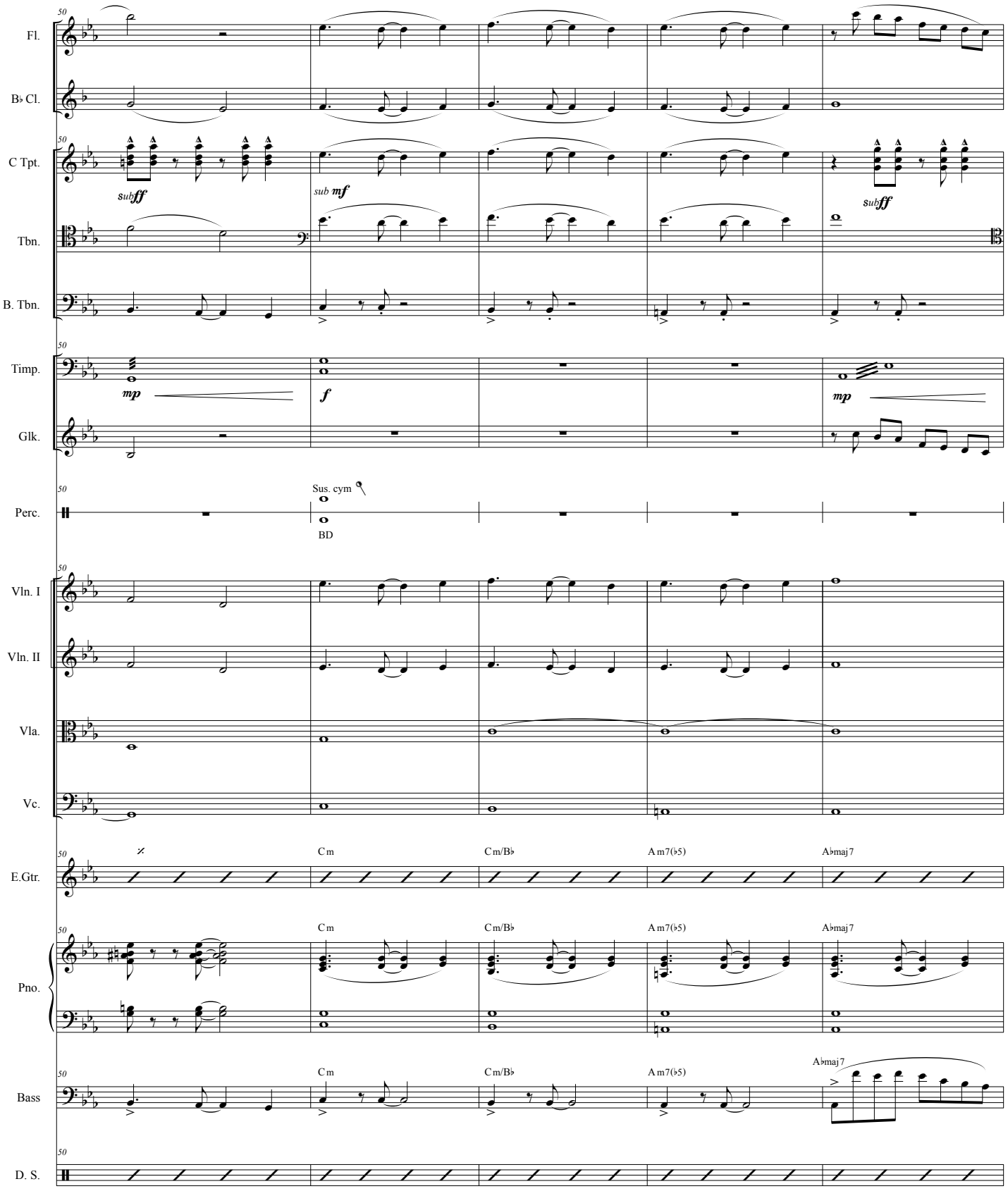

25
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
mp
Glk.
Perc.
Vln. I
Vln. II
Vla.
f
mf
Vc.
E♭m7
D♭7♯9(13)
E.Gtr.
Pno.
Bass
D. S.

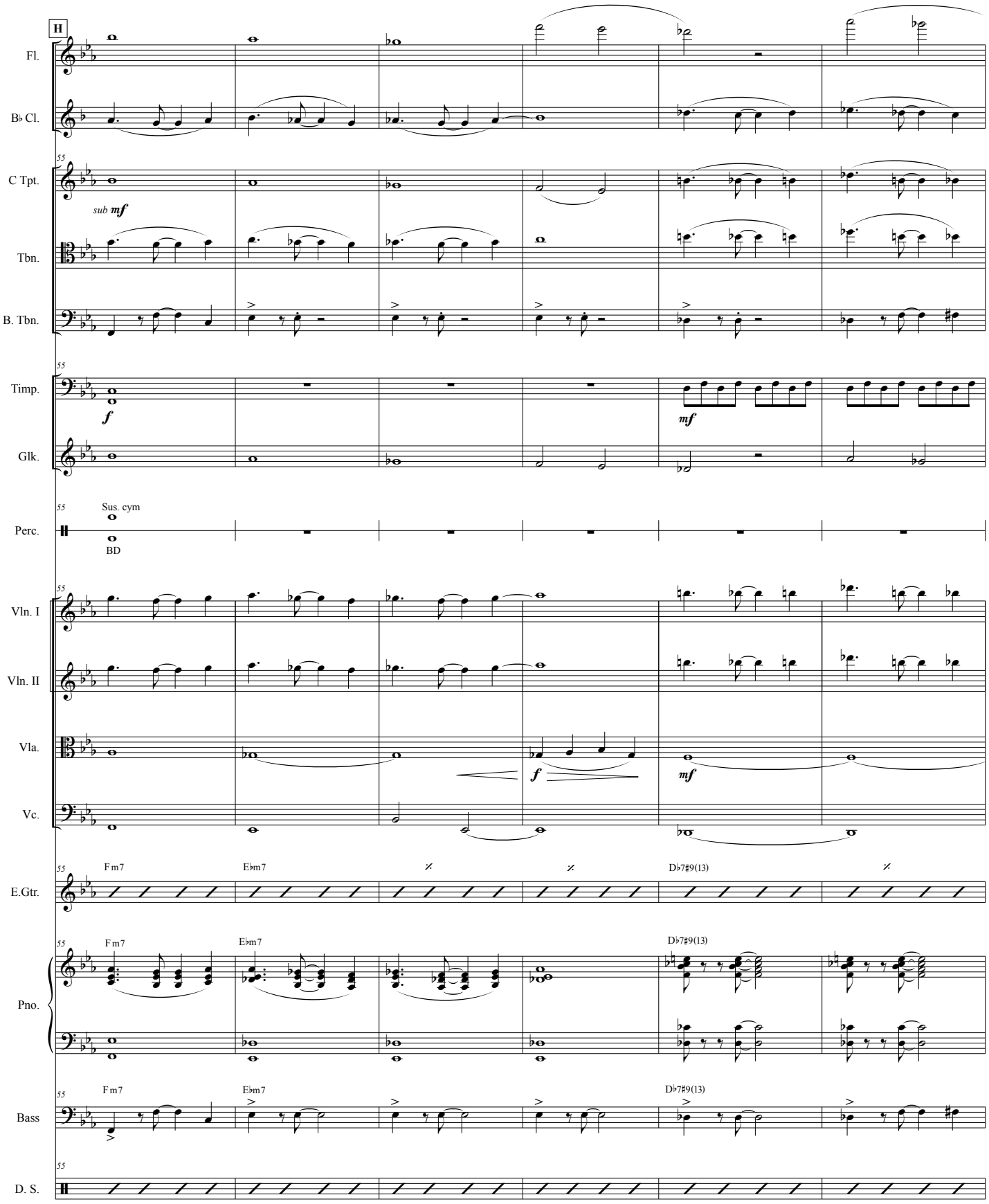

E
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
sub mp
sub ff
Sus. cym
Castanets
G7(#9,13)
Cm
Fill
Feel free to add your own rhythm in this part. Hit the last 2 quarter notes with everybody.

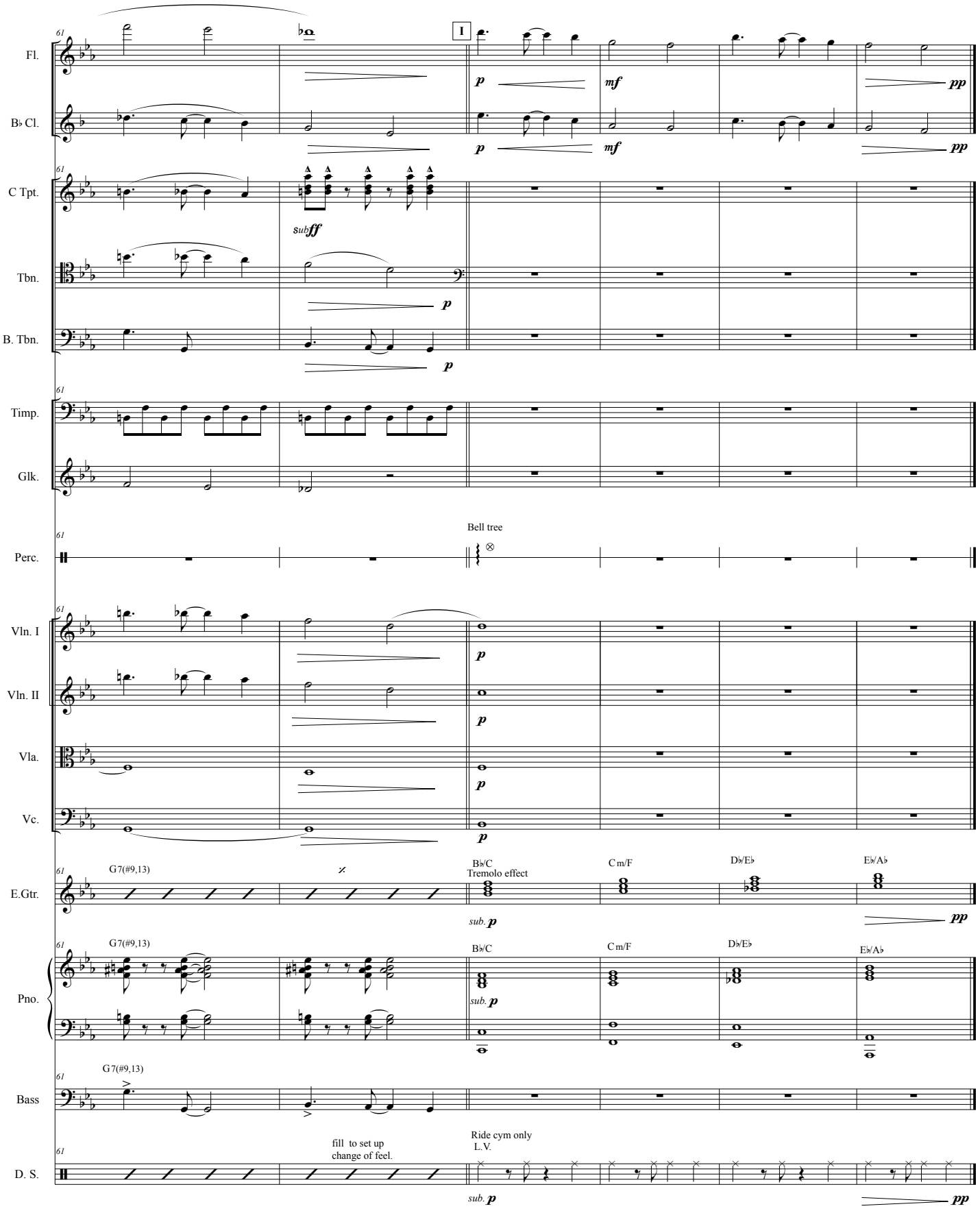

F
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
legato
WhaWha Pedal
+ = closed,o + open
Cm7
sub mp
sub mf
f
ff


40
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
ff
mf
mp
a3
Sus. cym
BD
Cm/B♭
Am7(♭5)
A♭maj7
Fm7
E♭m7

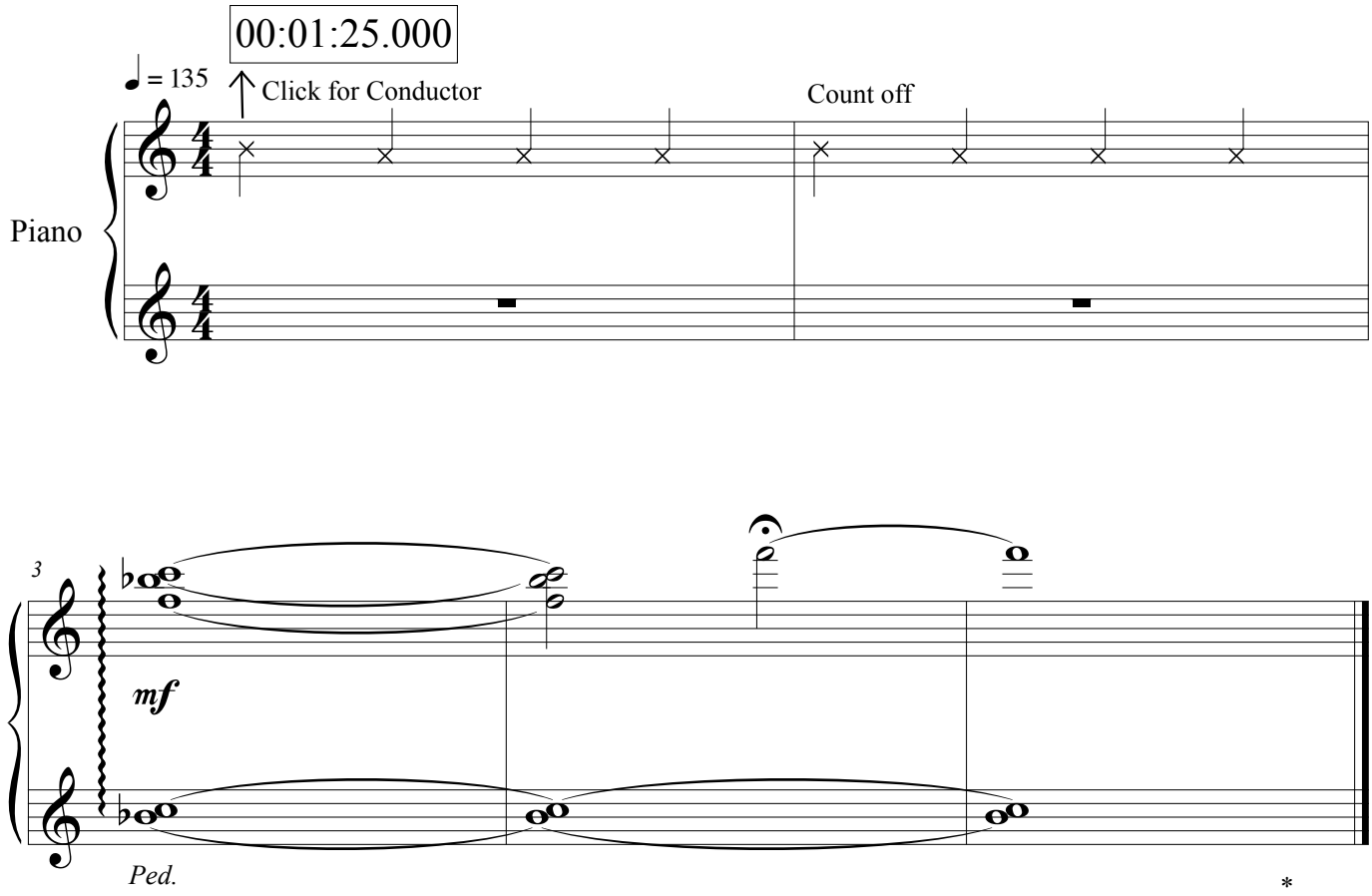

G
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
mf
D♭7♯9(13)
G7(#9,13)


Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
50
sub ff
sub mf
mp
f
Sus. cym
BD
Cm
Cm/B♭
Am7(♭5)
A♭maj7

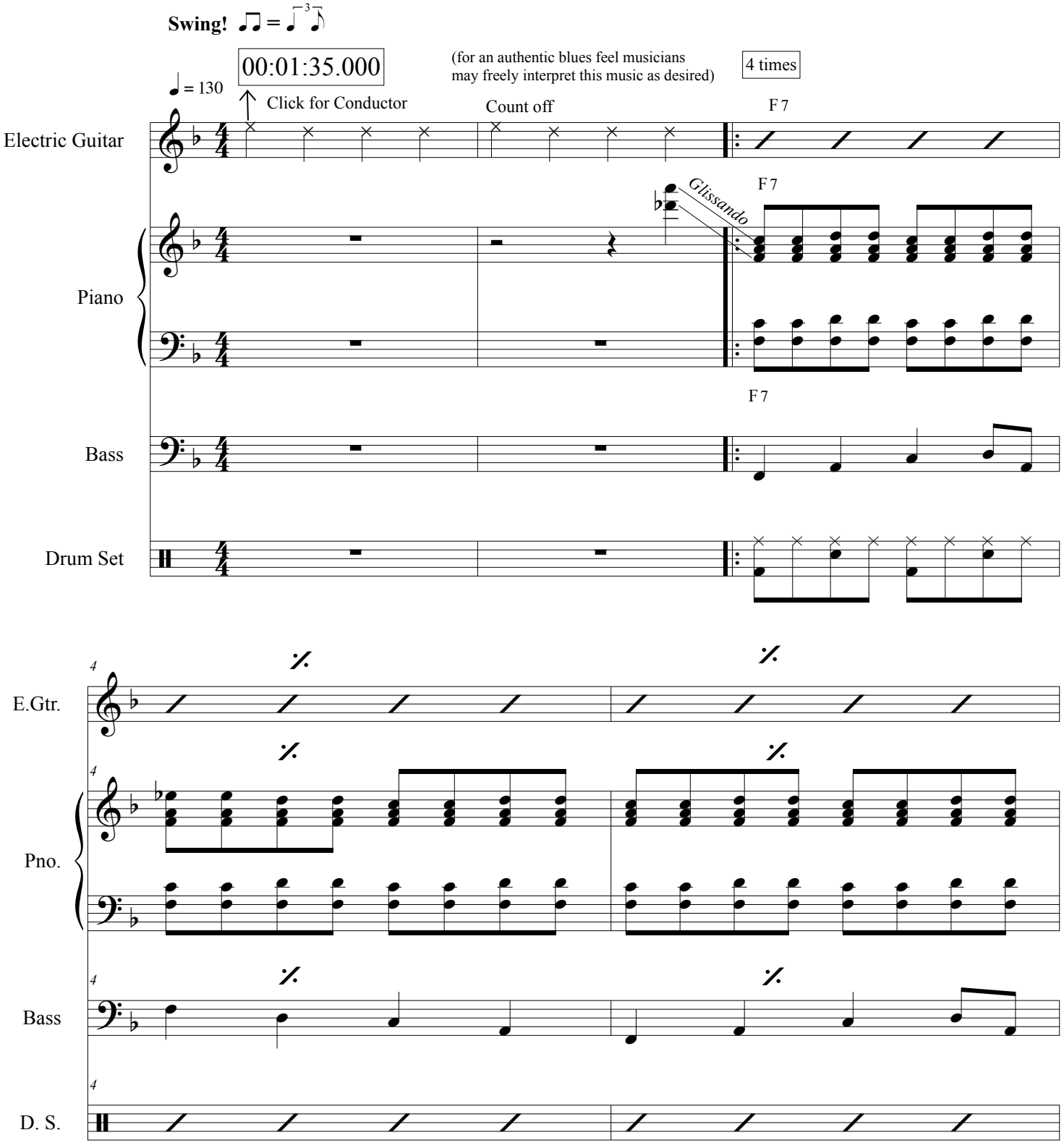

H
Fl.
B♭ Cl.
55
C Tpt.
sub mf
Tbn.
B. Tbn.
55
Timp.
f
mf
Glk.
55
Perc.
Sus. cym
BD
55
Vln. I
Vln. II
Vla.
f
mf
Vc.
55
E.Gtr.
Fm7
E♭m7
D♭7♯9(13)
55
Pno.
Fm7
E♭m7
D♭7♯9(13)
55
Bass
Fm7
E♭m7
D♭7♯9(13)
55
D. S.

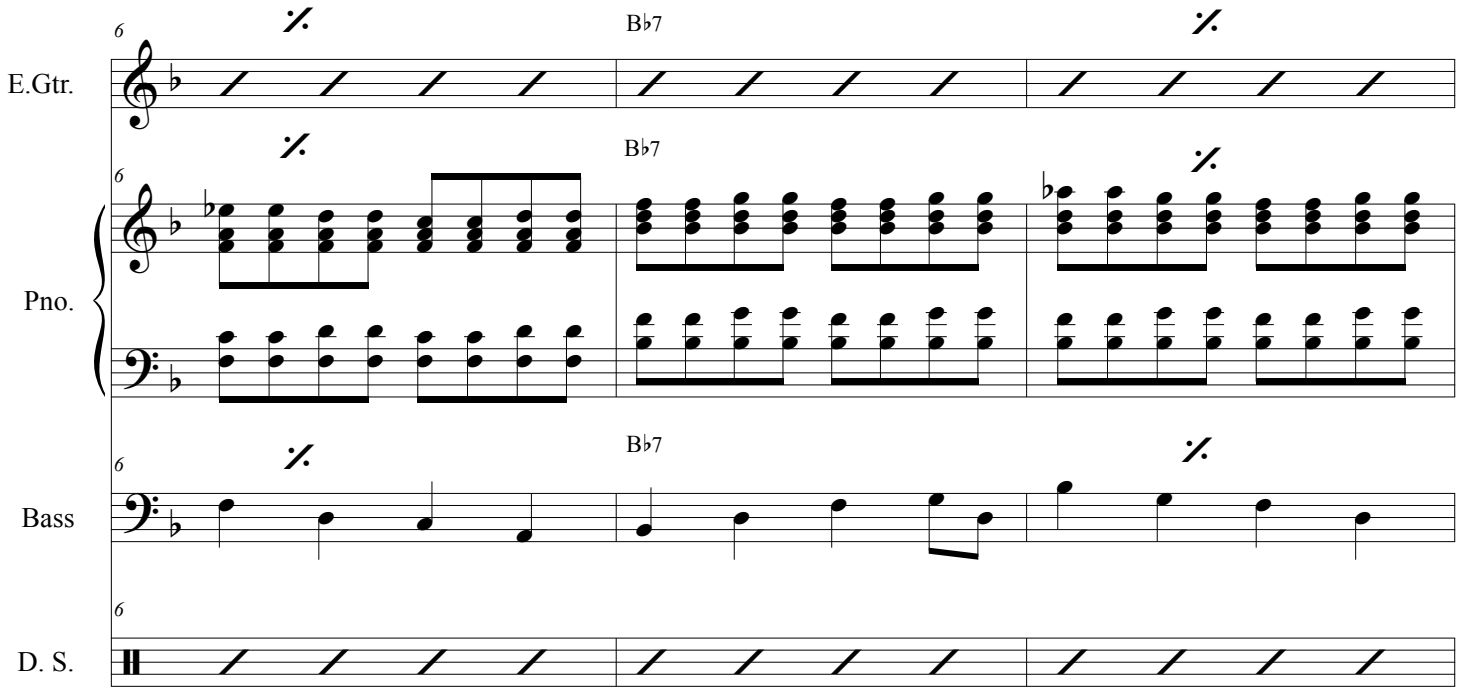

I
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Bell tree
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
G7(#9,13)
B♭/C
Tremolo effect
C m/F
D♭/E♭
E♭/A♭
fill to set up
change of feel.
Ride cym only
L.V.
sub. p
pp
mf
ff

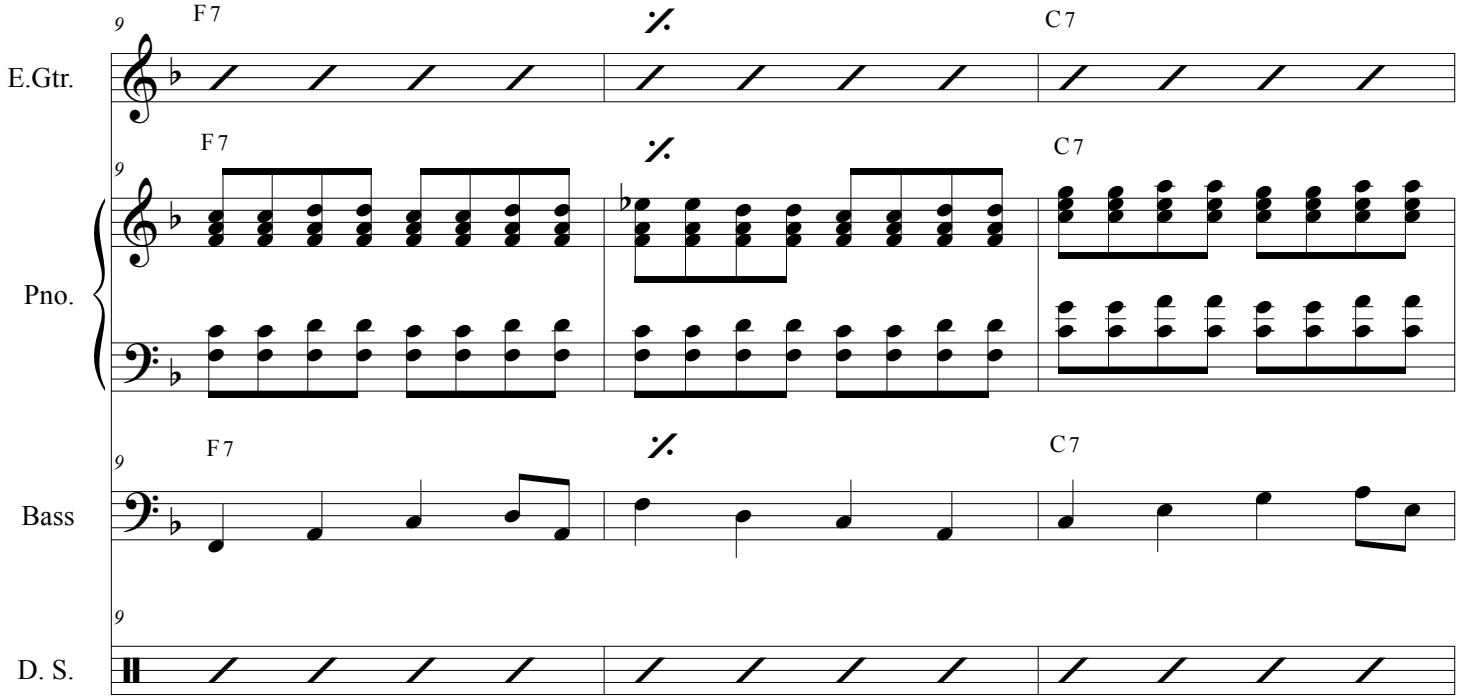
2. "I Won't Marry You"

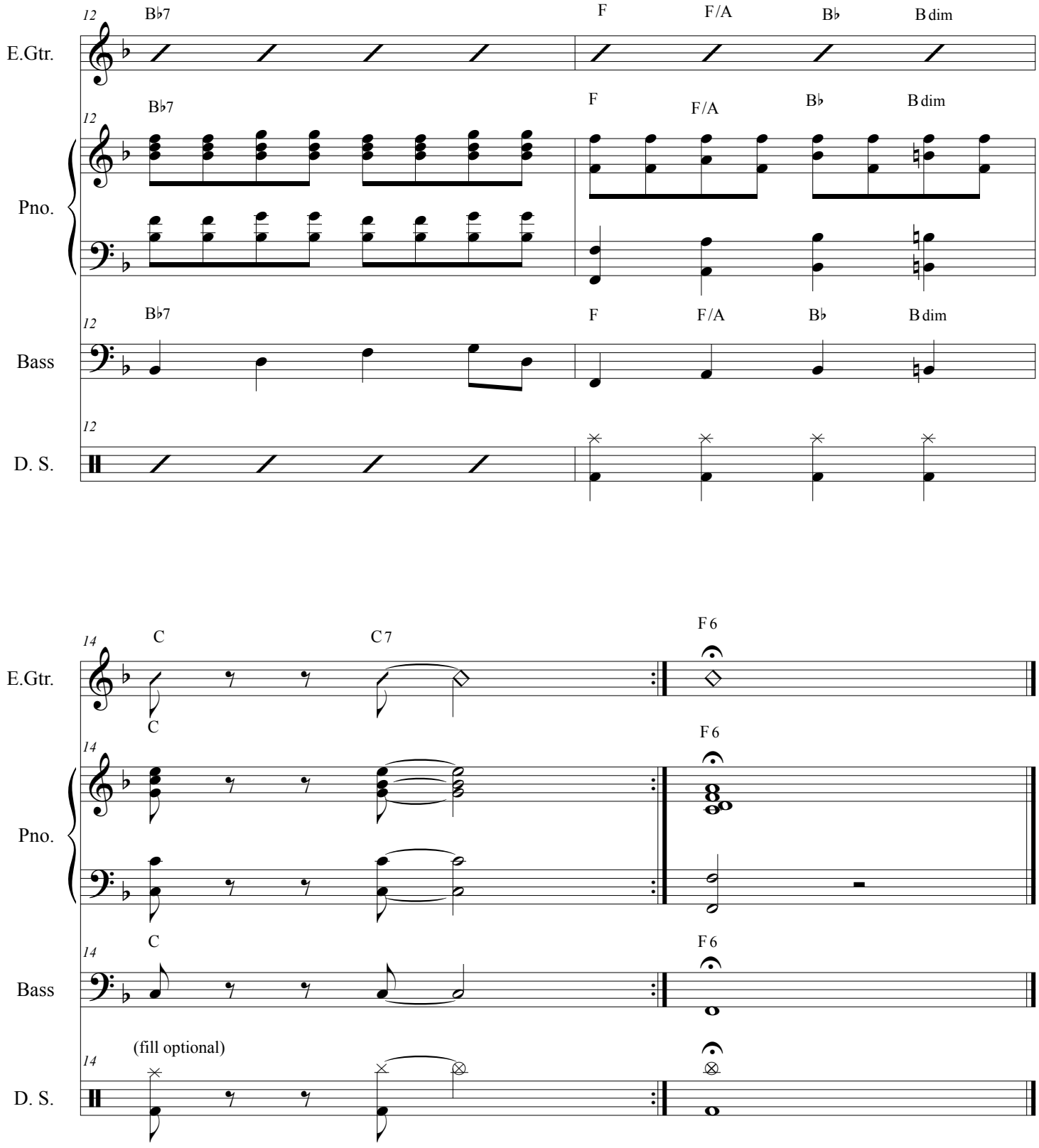


3. Keaton's Blues

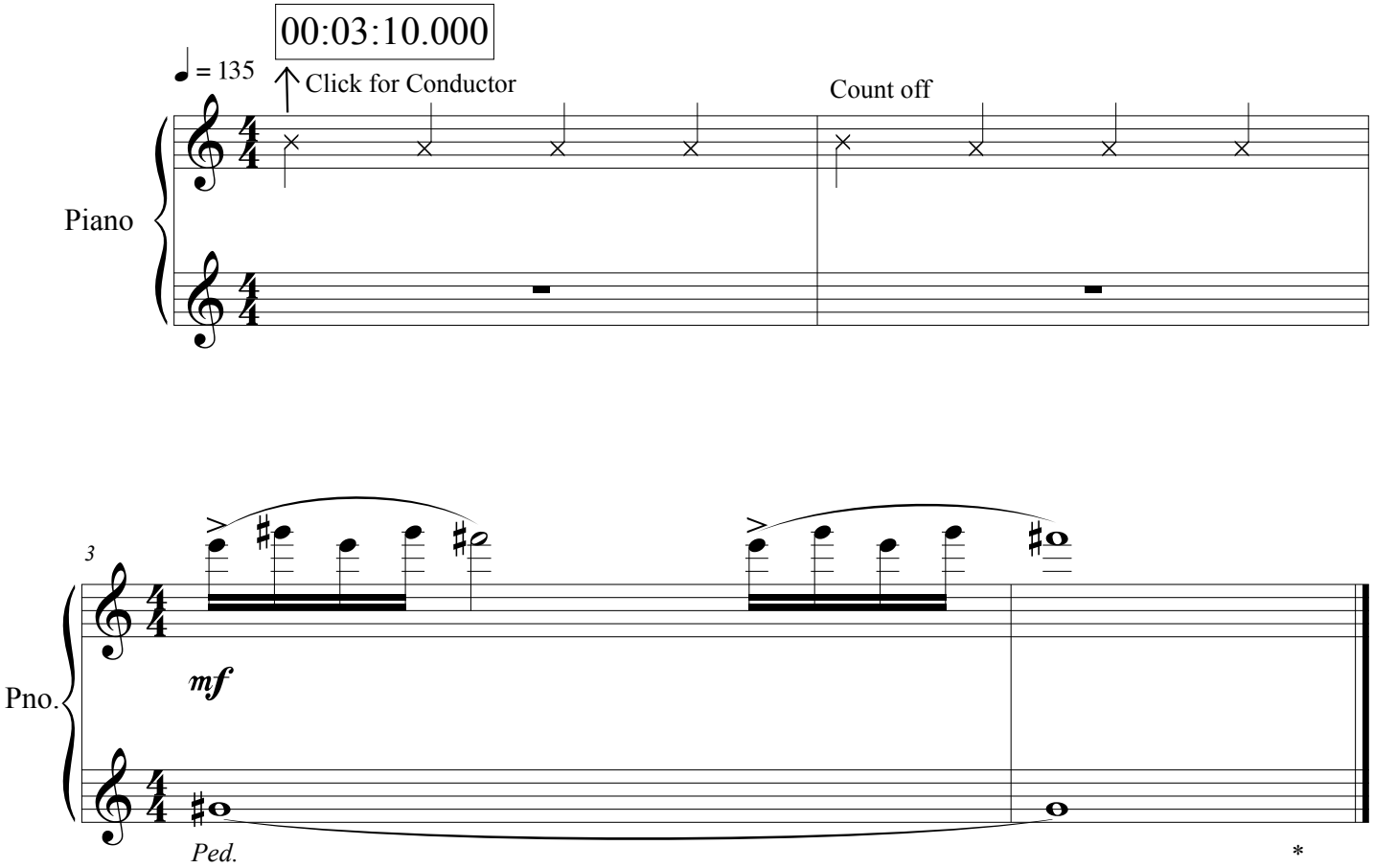



6
B♭7
B♭7
B♭7
E.Gtr.
Pno.
Bass
D. S.

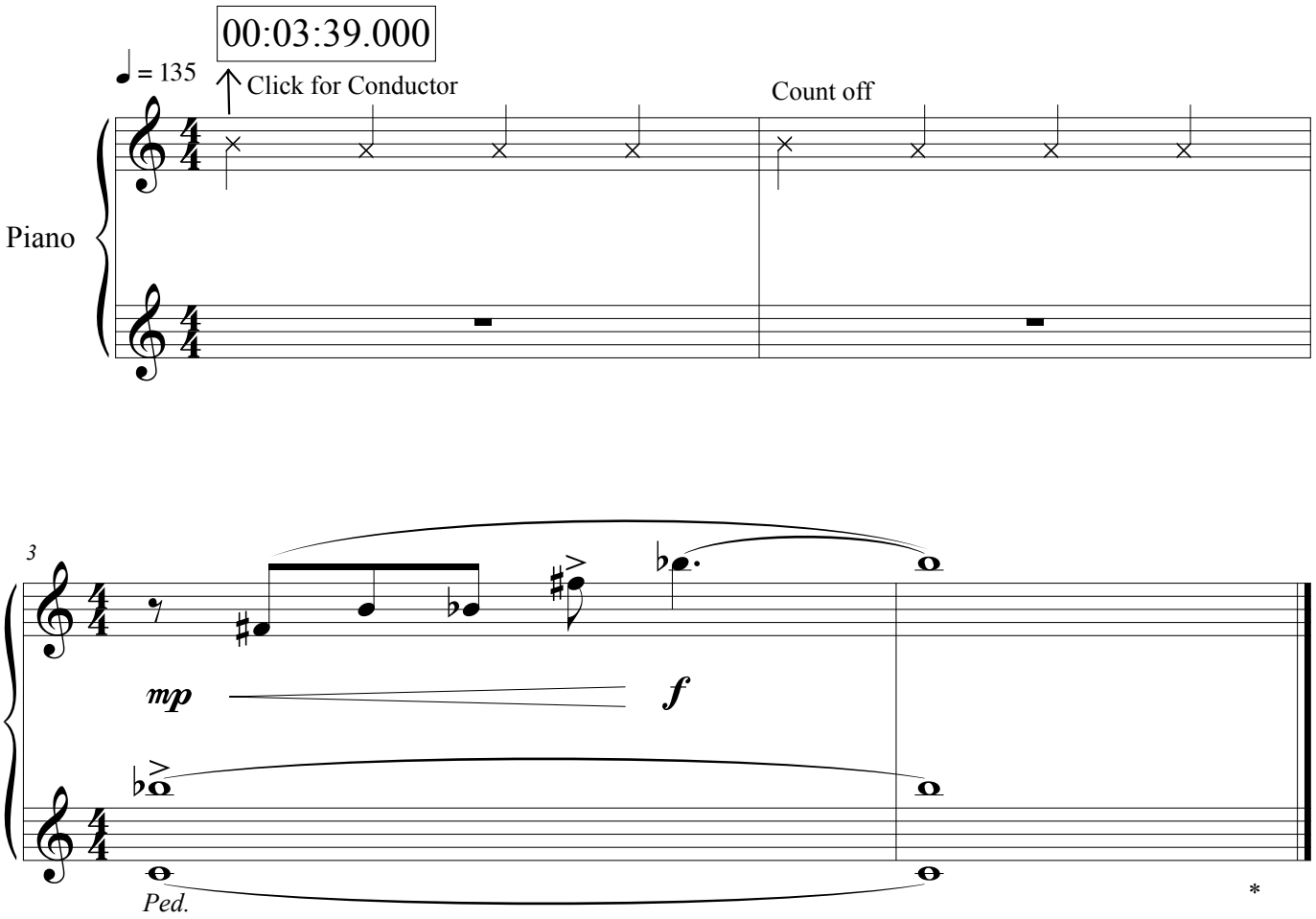

9
F 7
C 7
F 7
C 7
F 7
C 7
E.Gtr.
Pno.
Bass
D. S.


12
B♭7
F
F/A
B♭
B dim
E.Gtr.
Pno.
Bass
D. S.
14
C
C7
F6
(fill optional)

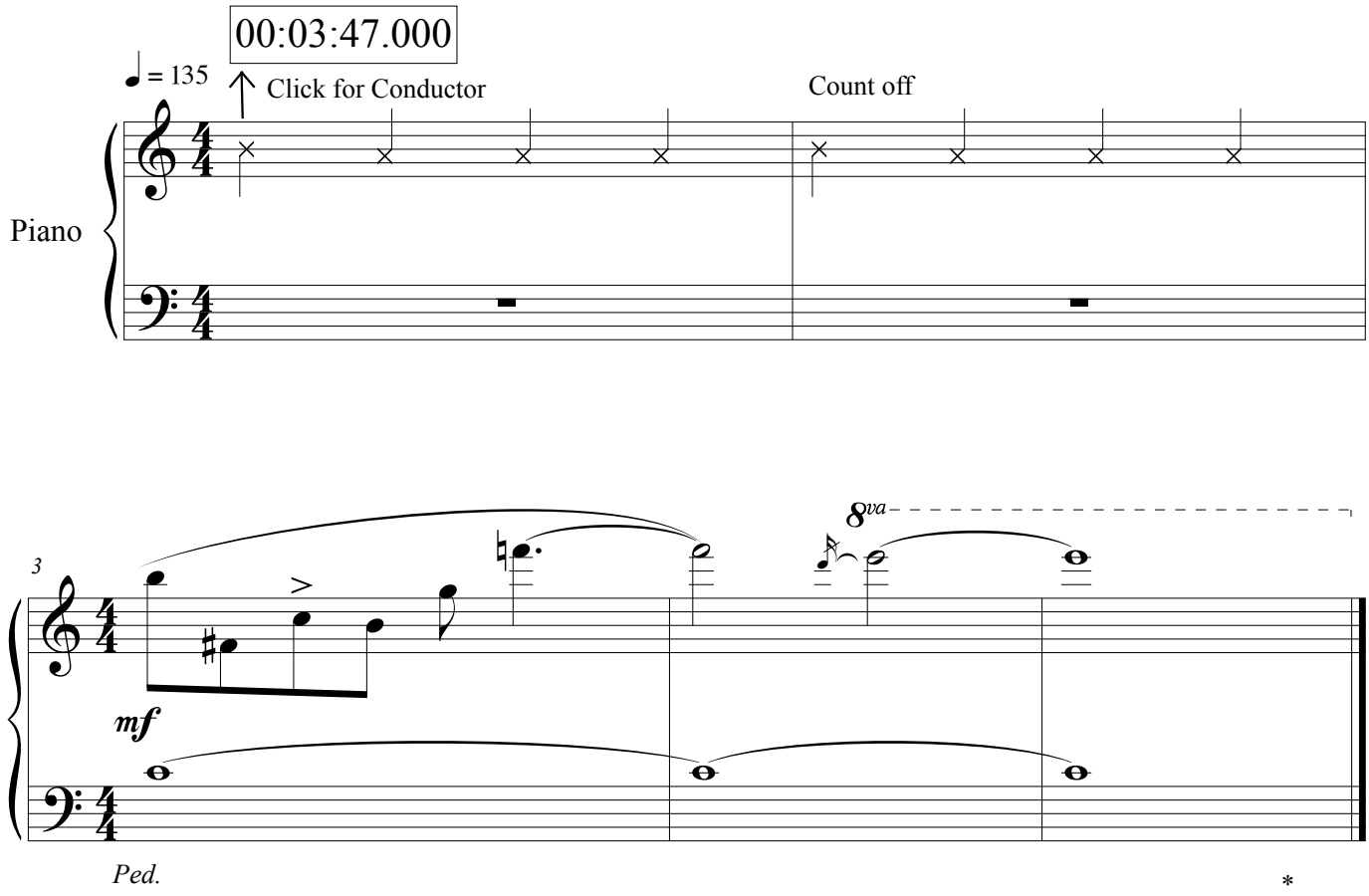
4. Calling The Moving Company



5. "I'm Broke, Man"



6. "If I Don't Sell My Furniture"



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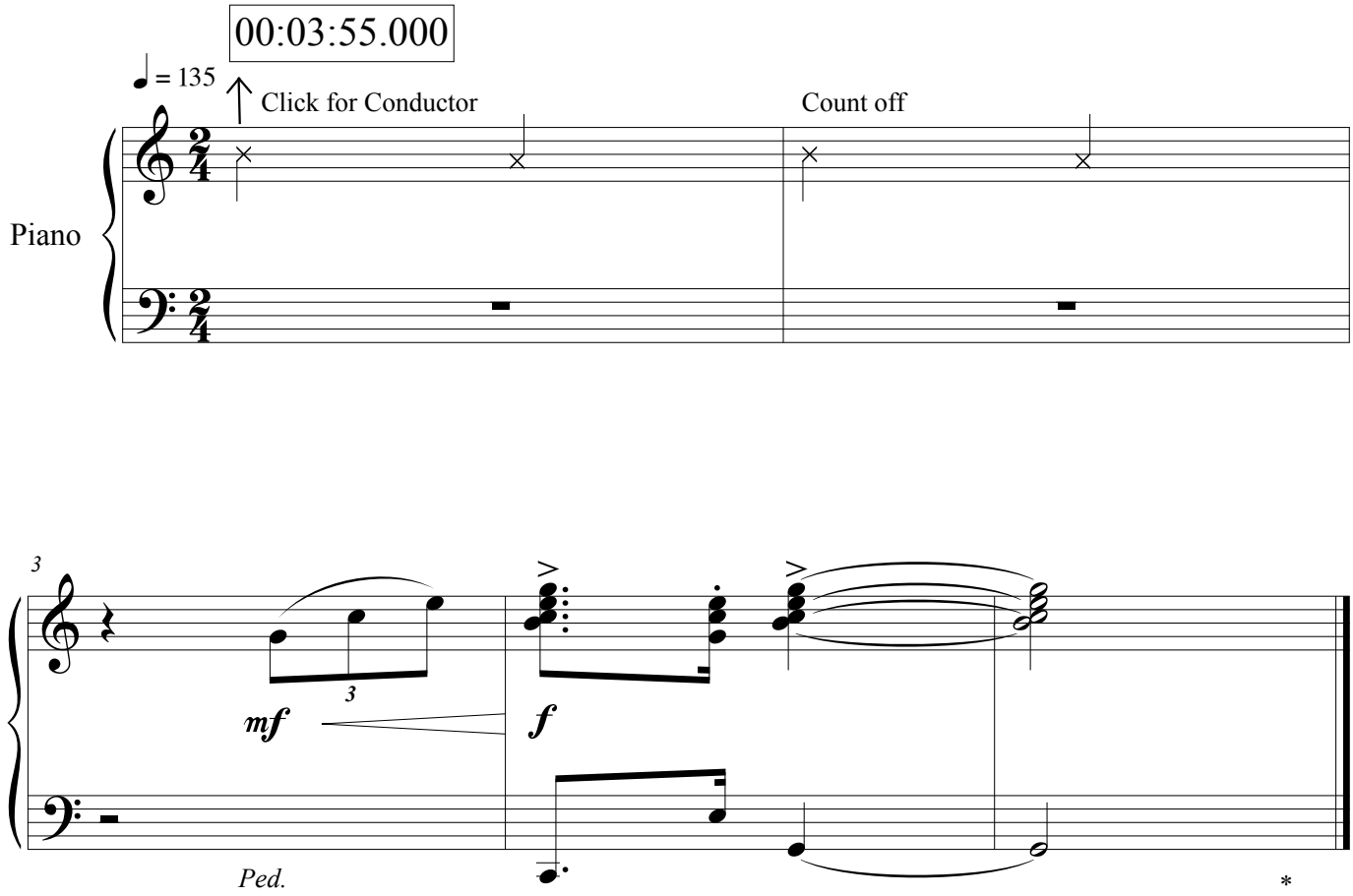
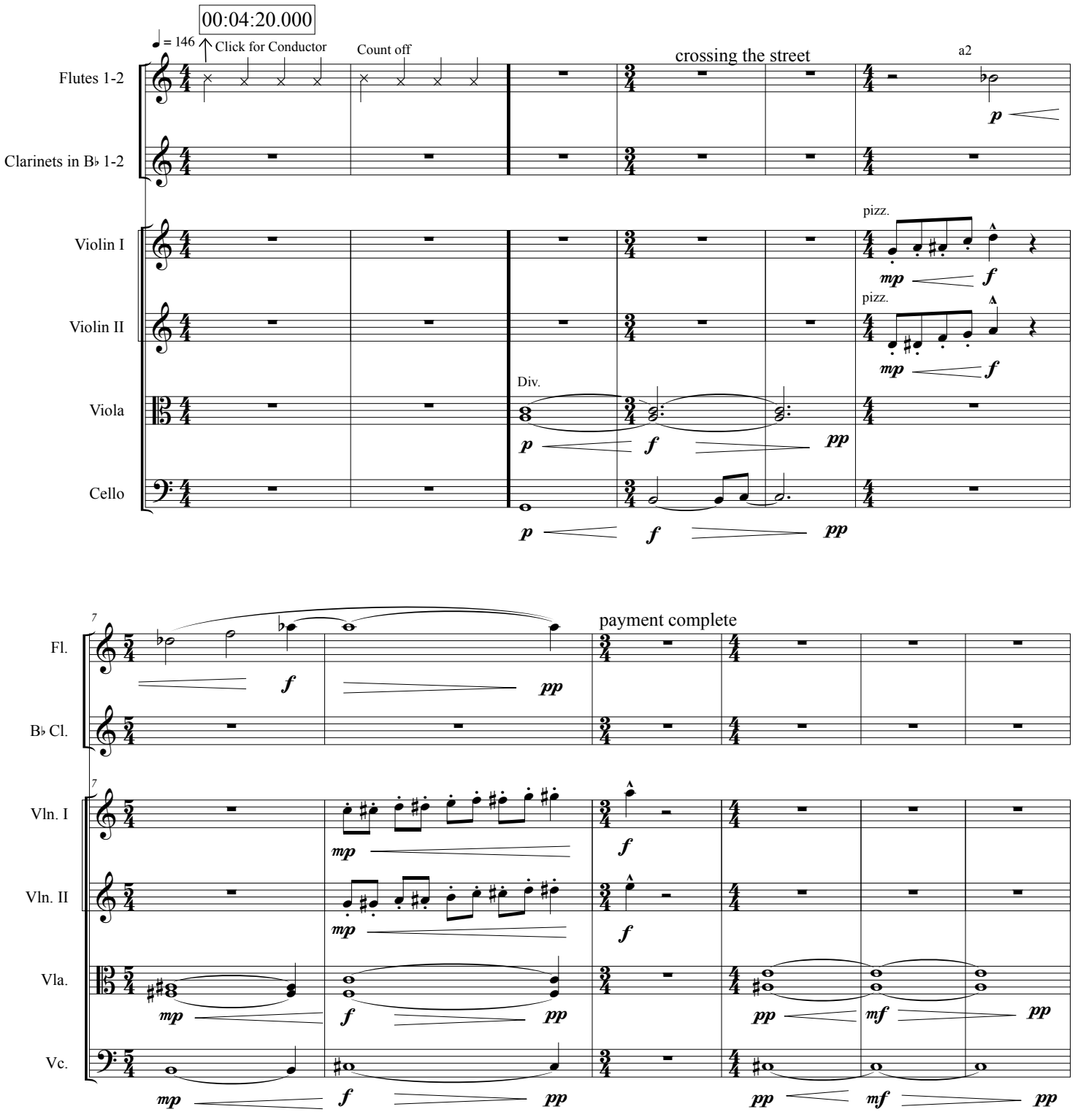
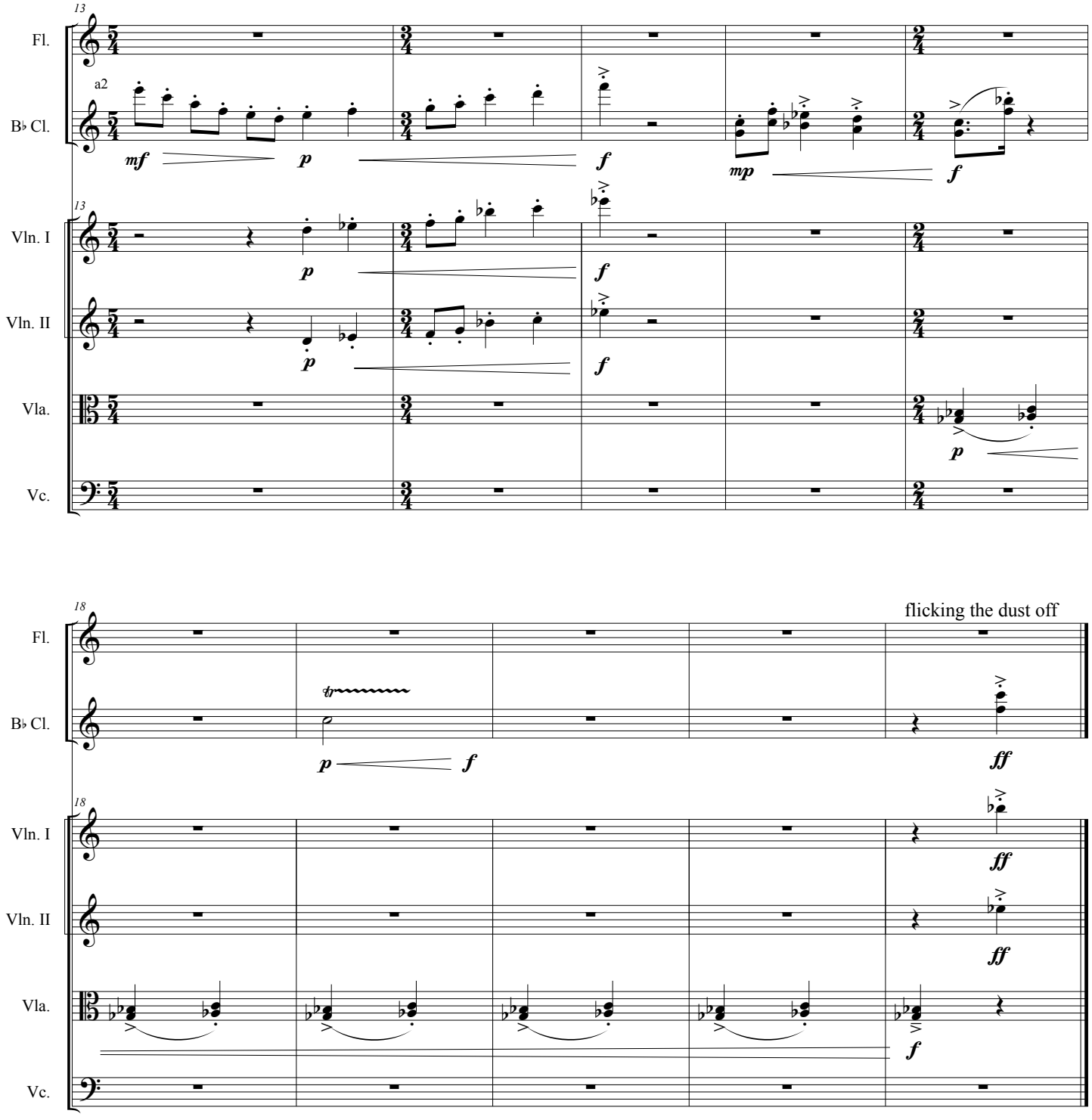
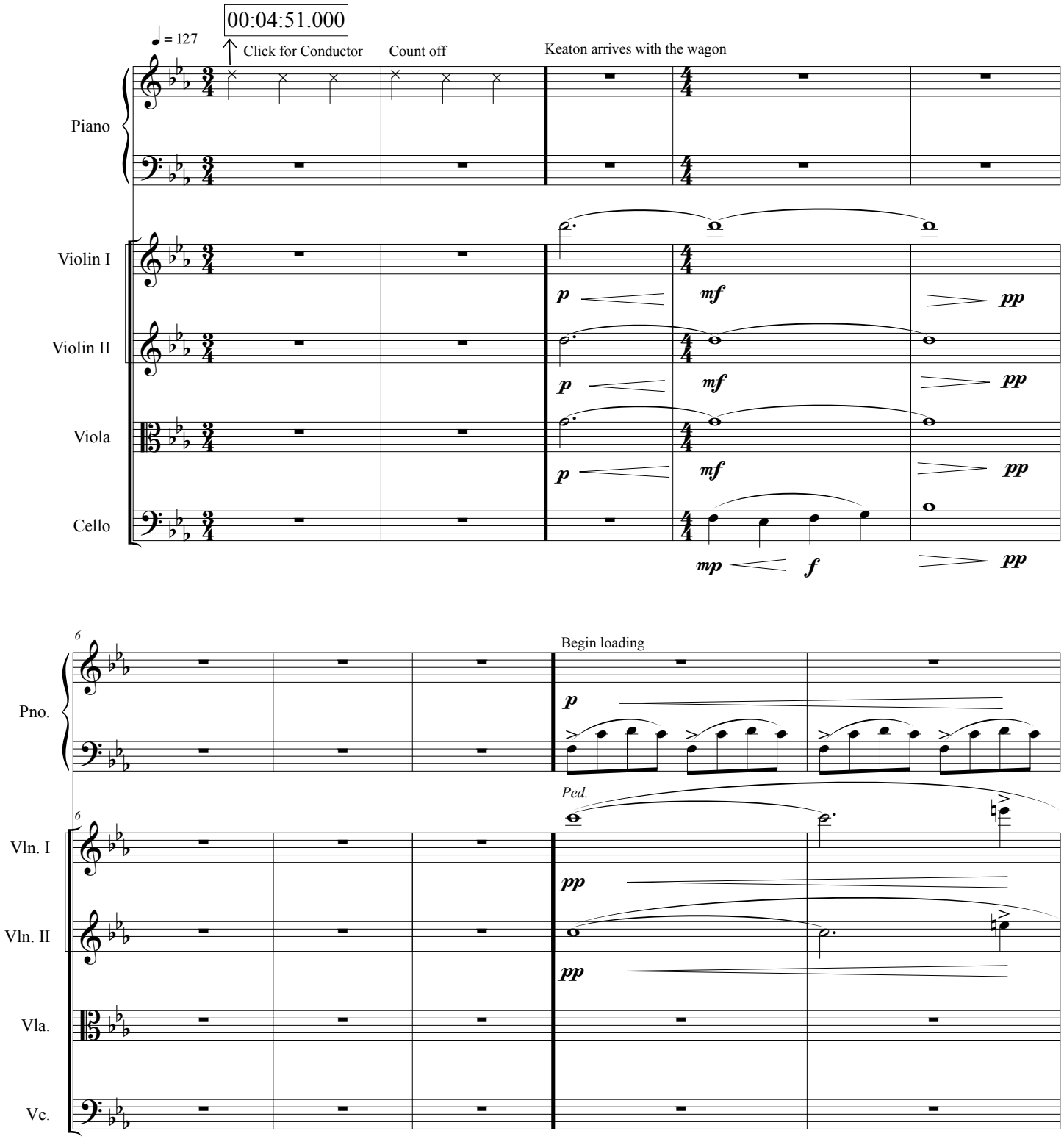


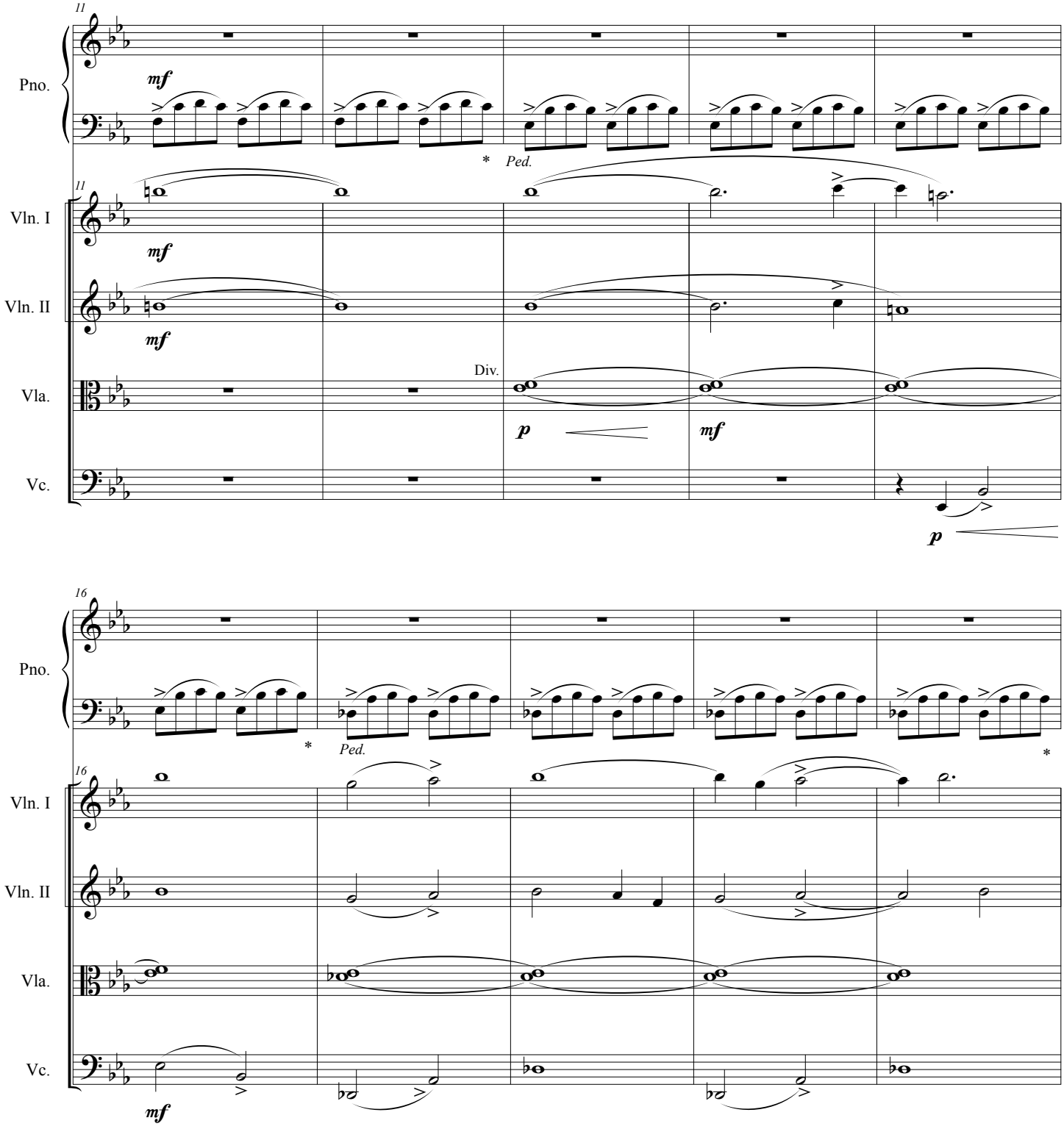
8. Buying the Horse and Wagon

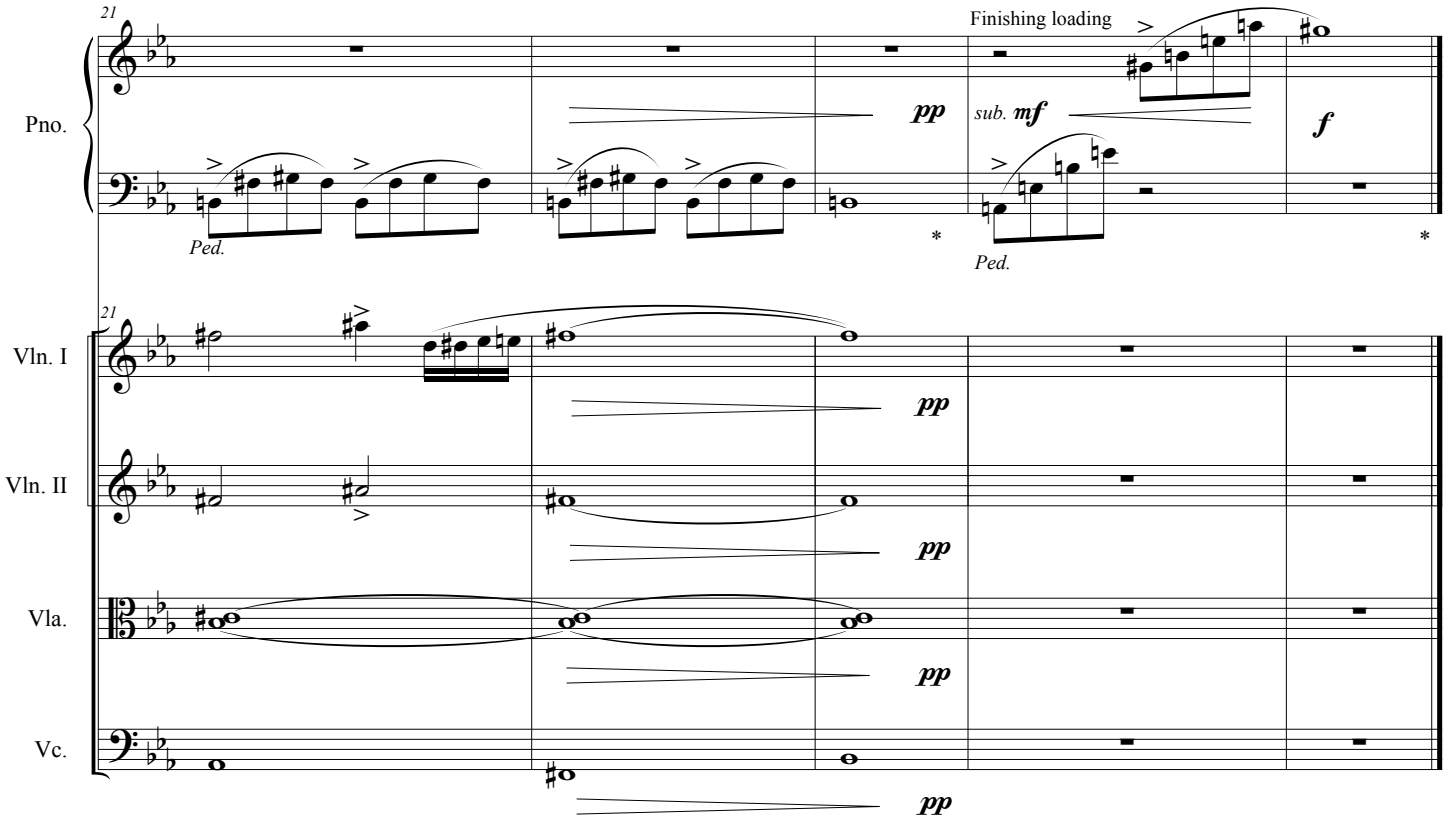



13
Fl.
B♭ Cl.
a2
mf
p
f
mp
f
13
Vln. I
Vln. II
Vla.
Vc.
p
f
p
f
p
18
flicking the dust off
Fl.
B♭ Cl.
tr
p
f
ff
18
Vln. I
Vln. II
Vla.
Vc.
ff
ff
f

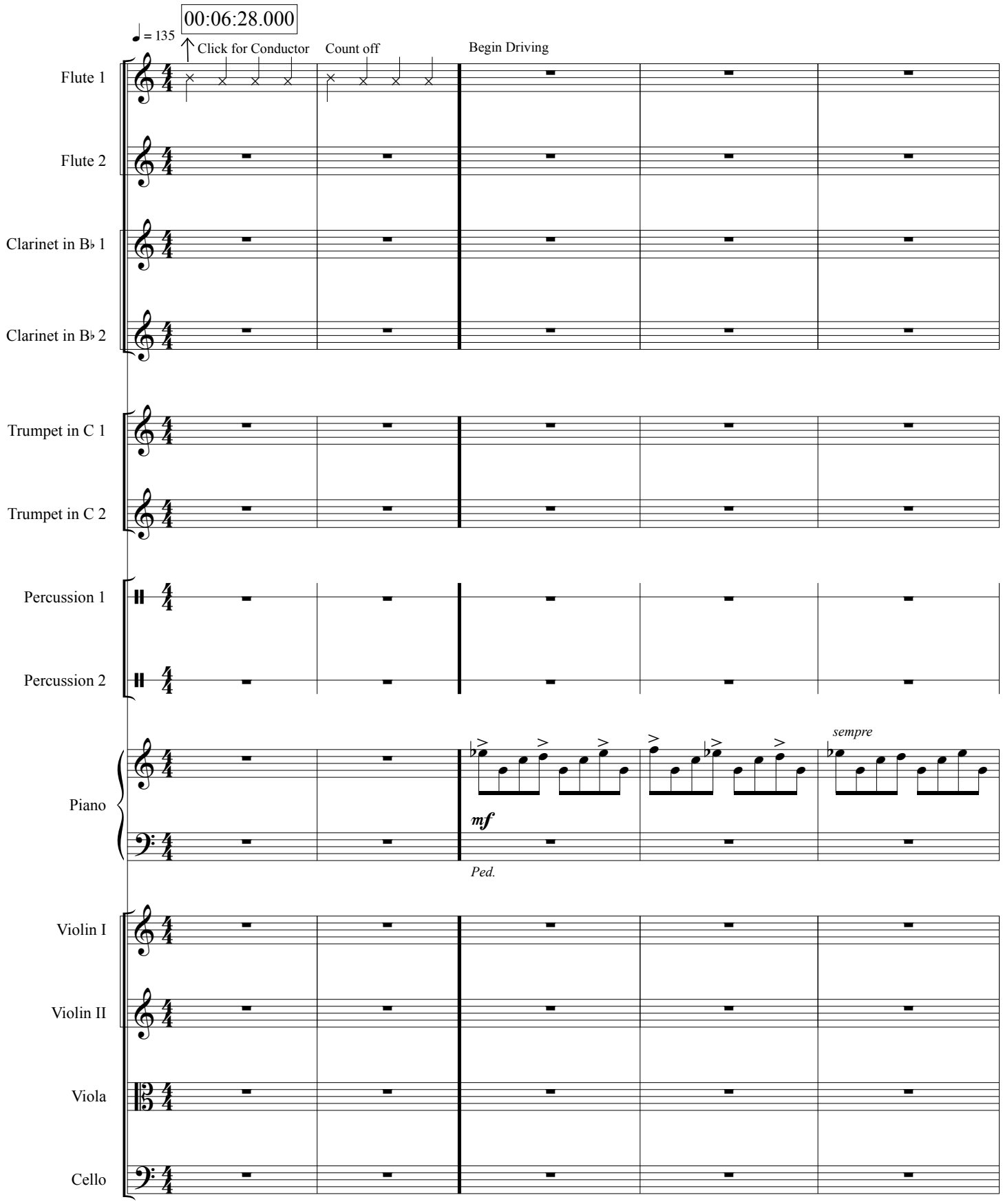
9. Picking up the Furniture

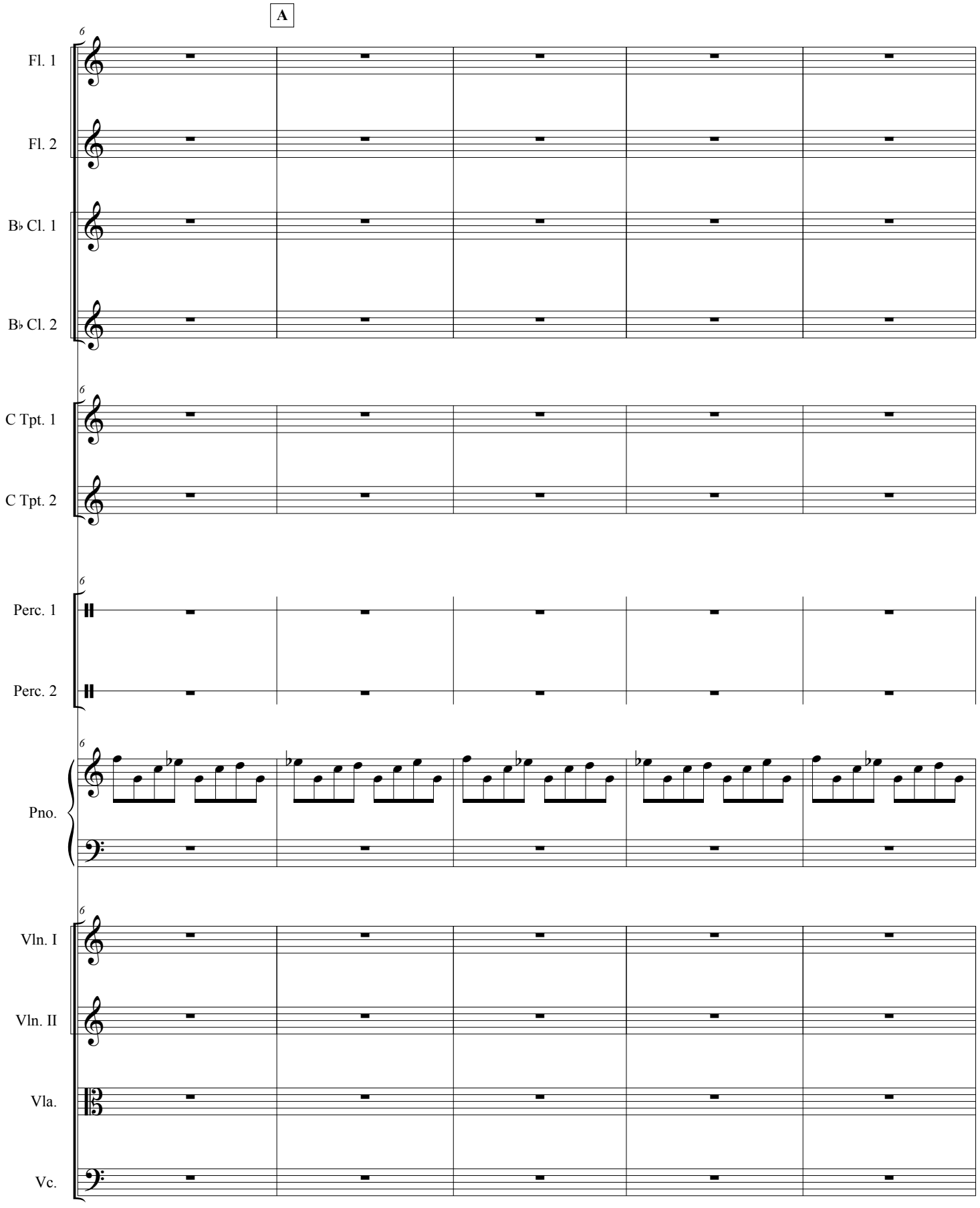


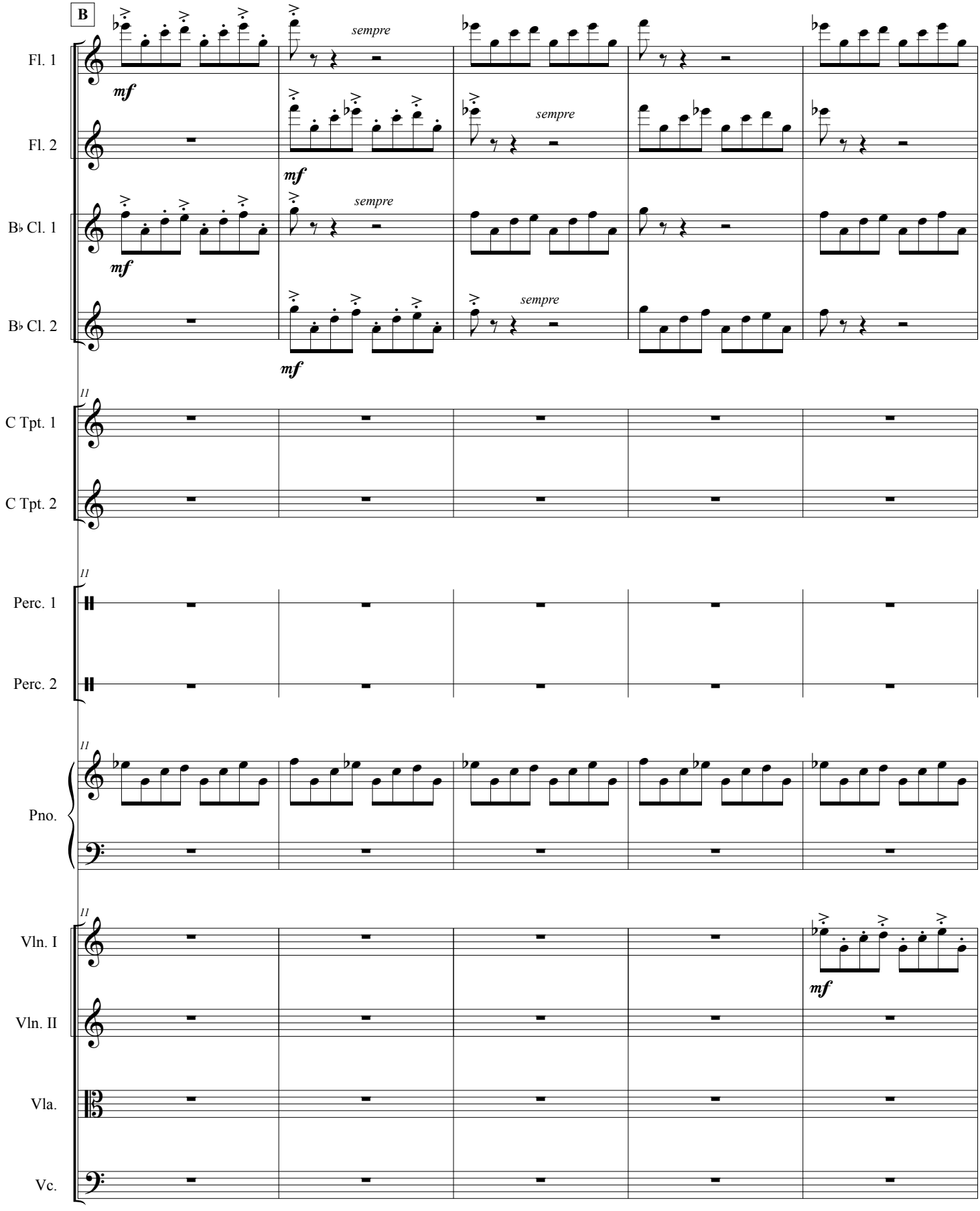

11
Pno.
mf
* Ped.
11
Vln. I
mf
Vln. II
mf
Div.
Vla.
p
mf
Vc.
p
16
Pno.
* Ped.
*
16
Vln. I
Vln. II
Vla.
Vc.
mf

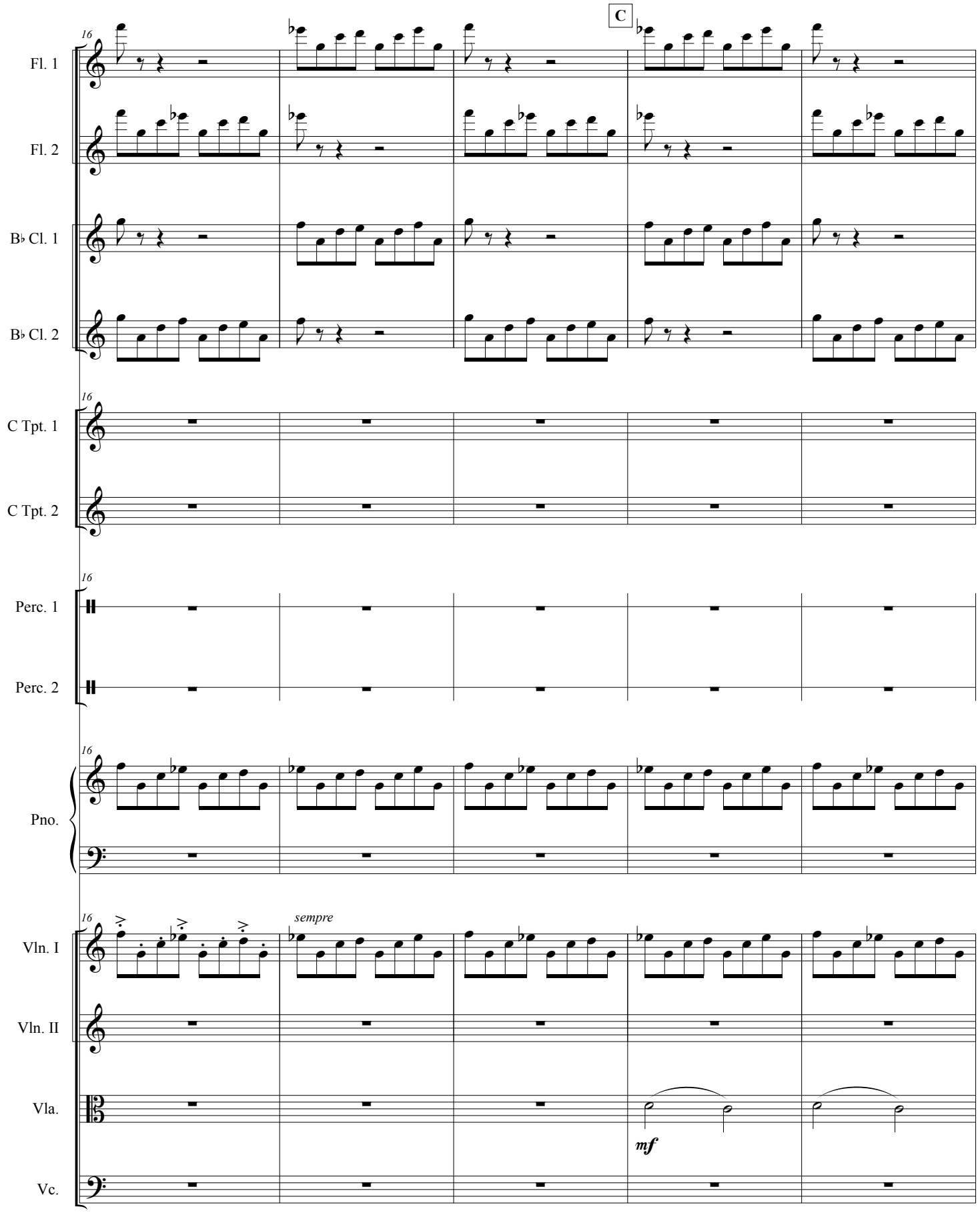

21
Finishing loading
Pno.
pp
sub. mf
f
Ped.
*
Ped.
*
21
Vln. I
pp
Vln. II
pp
Vla.
pp
Vc.
pp

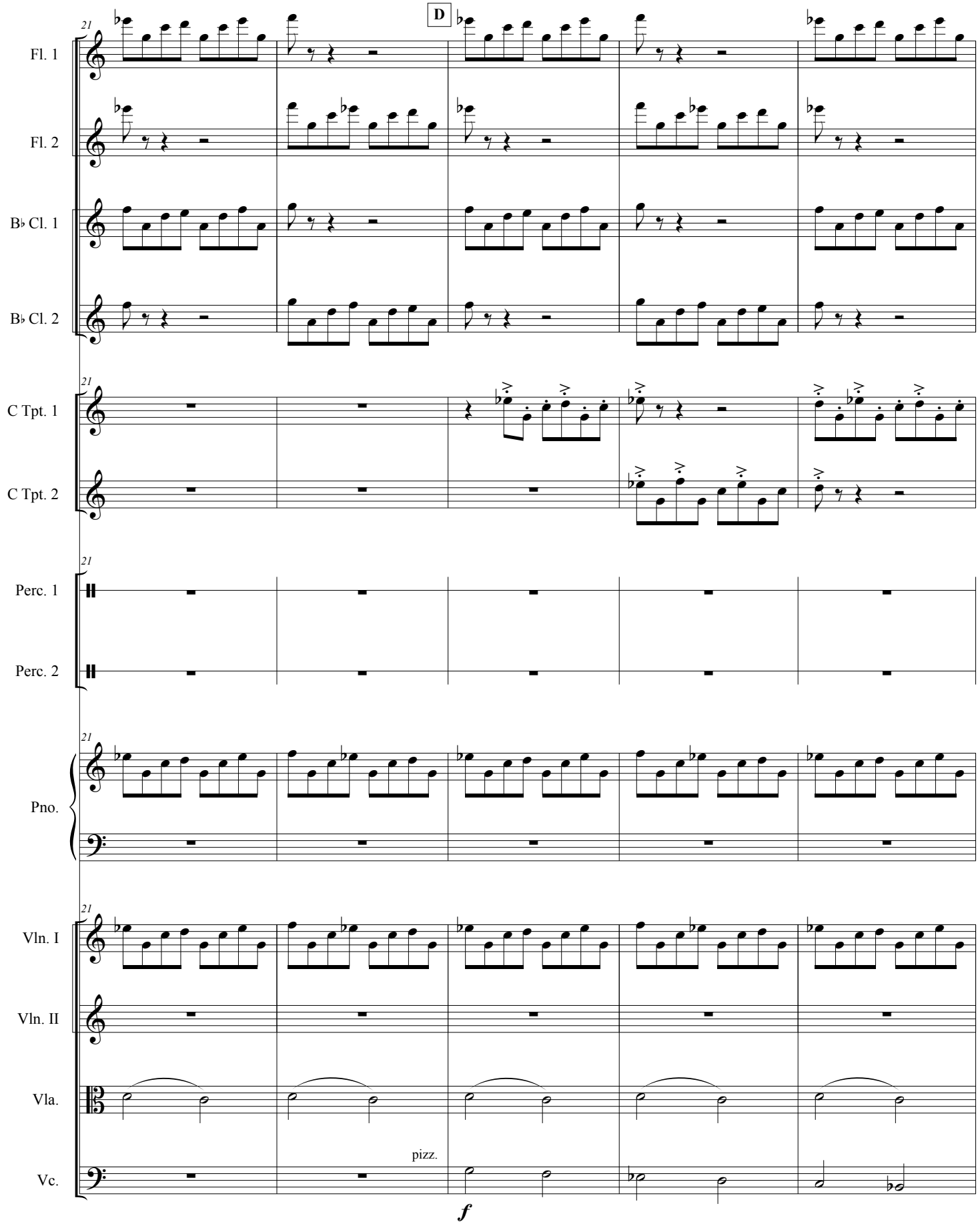
10. Driving the Wagon

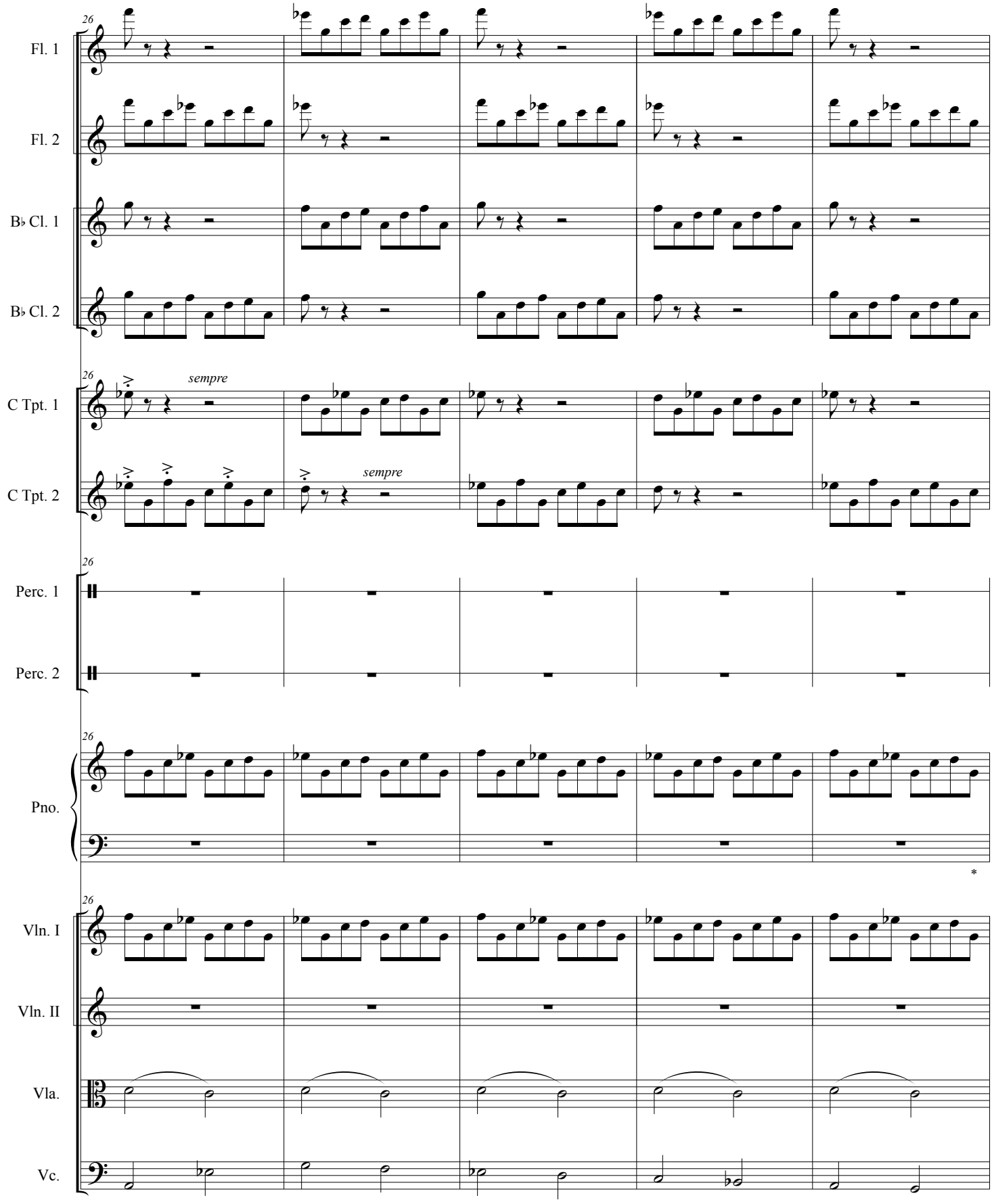


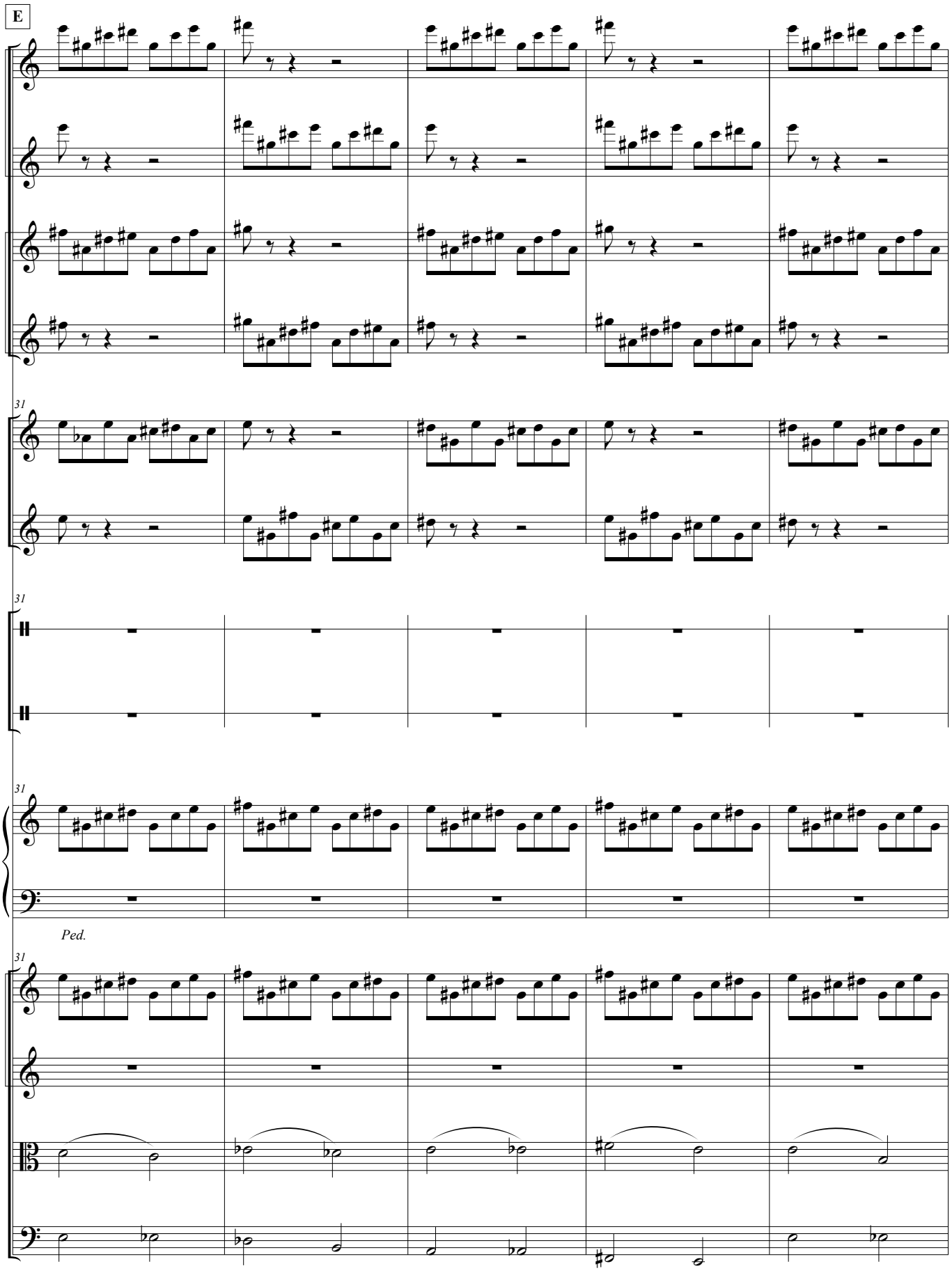

A
6
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
6
C Tpt. 1
C Tpt. 2
6
Perc. 1
Perc. 2
6
Pno.
6
Vln. I
Vln. II
Vla.
Vc.

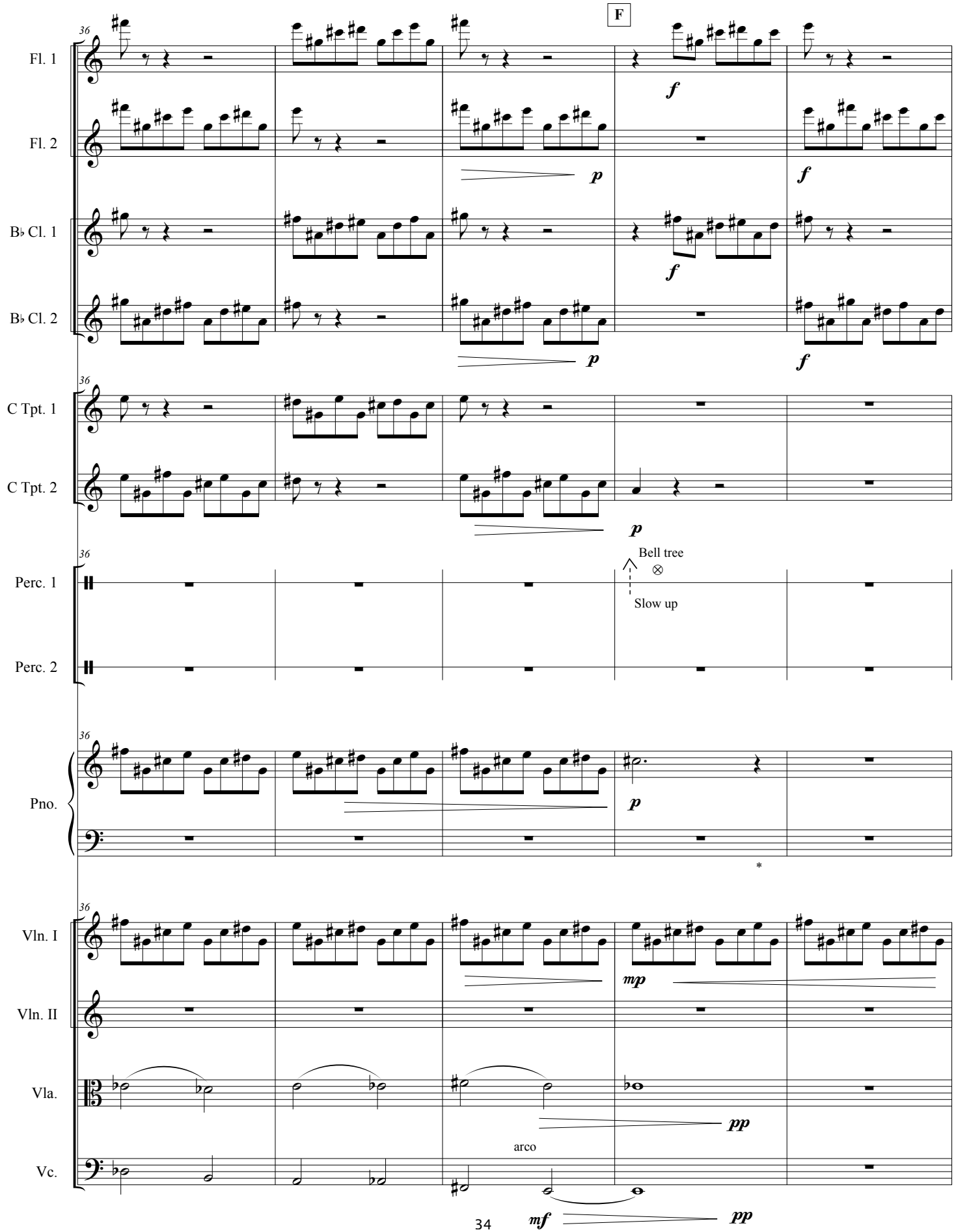

B
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
mf
sempre

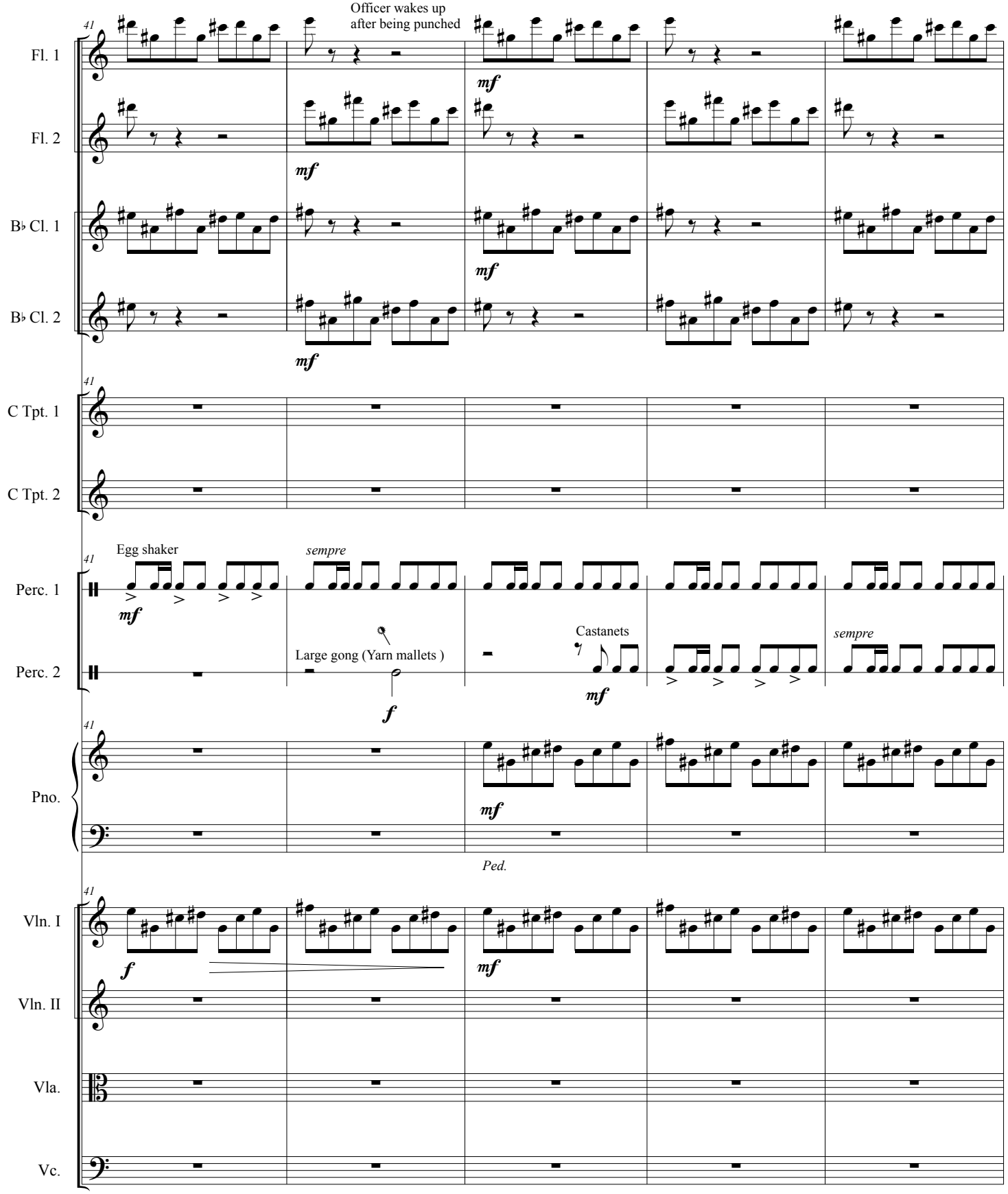

C
16
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
sempre
Vln. I
Vln. II
Vla.
mf
Vc.

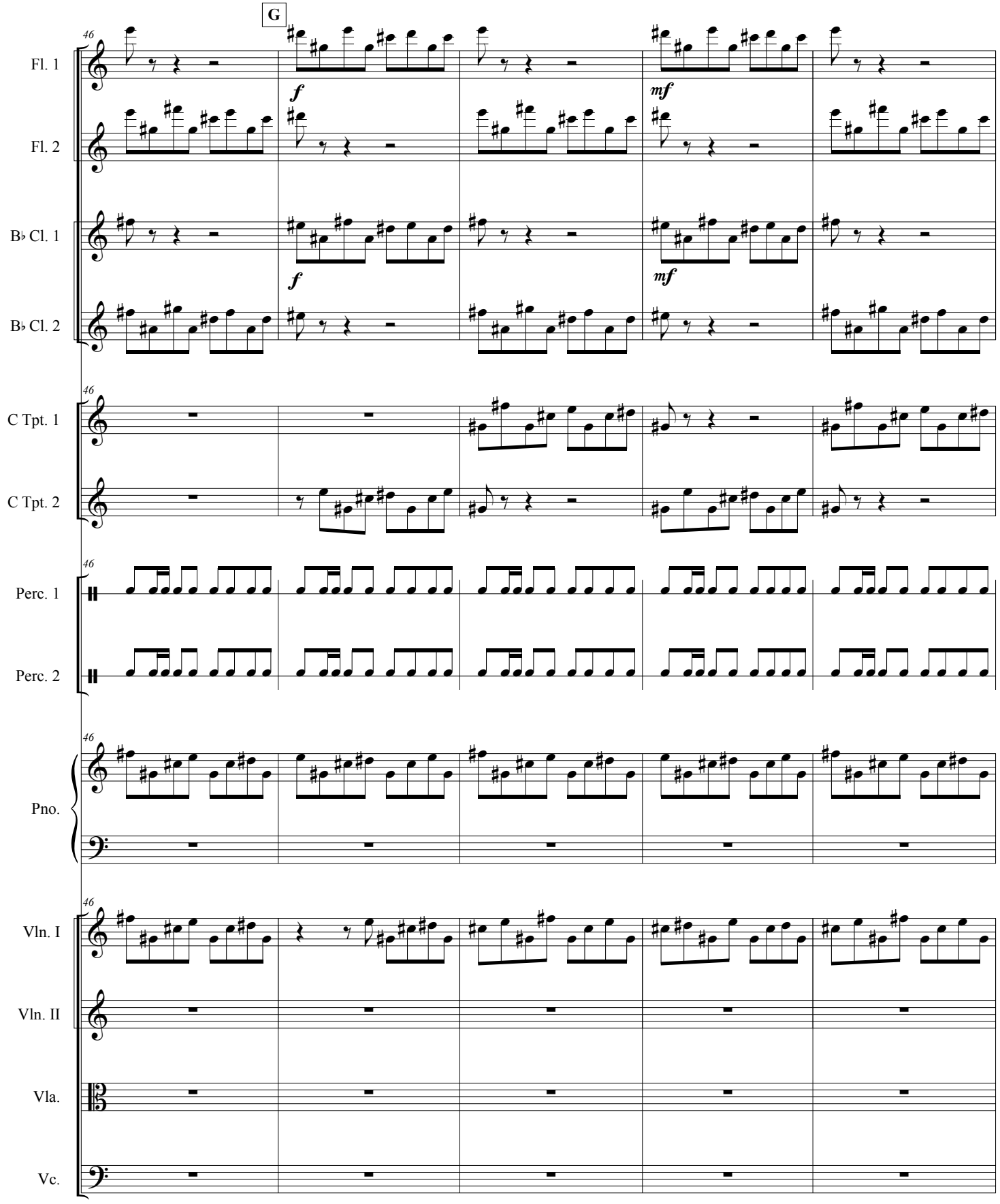

D
21
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
pizz.
f

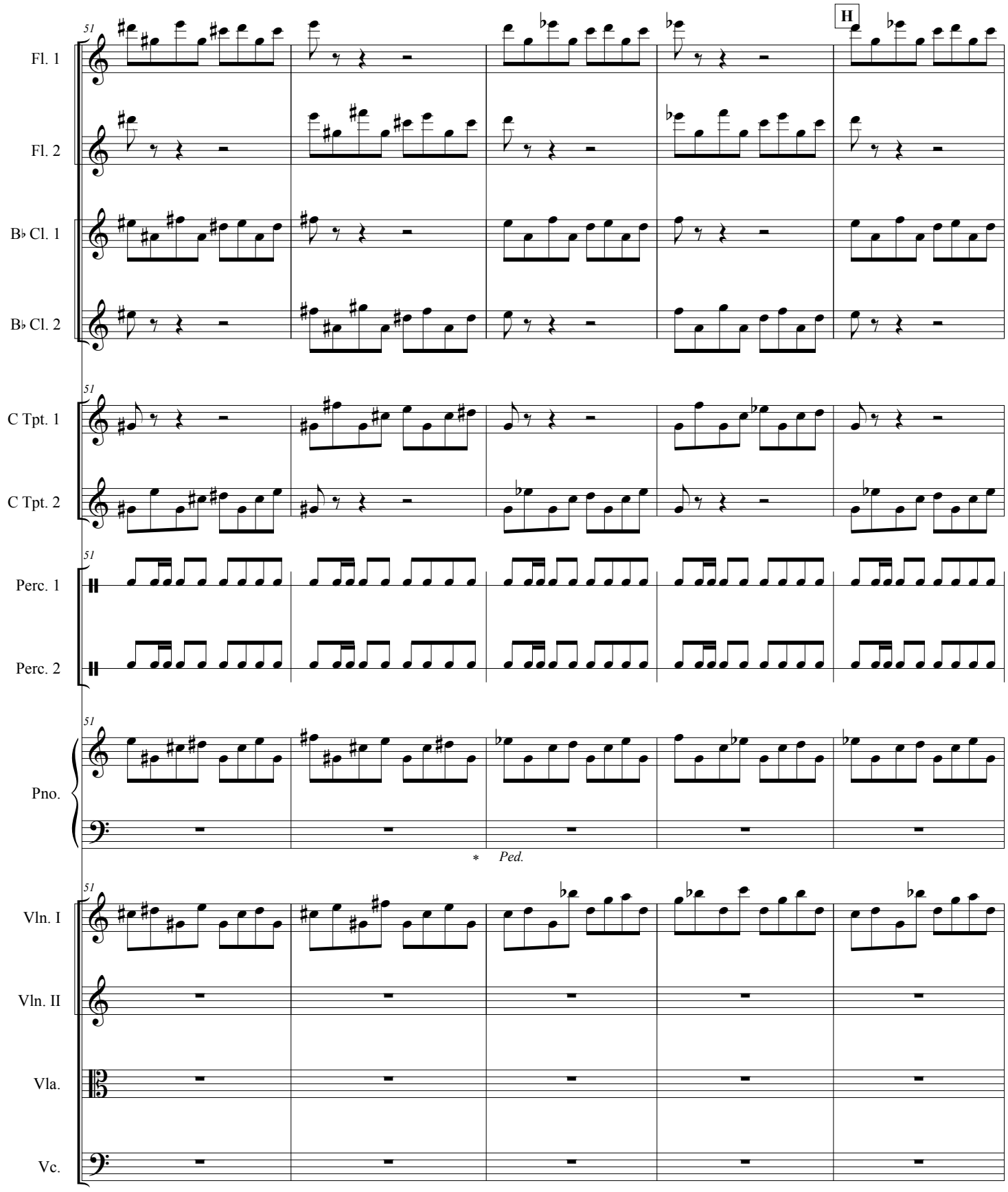

26
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
26
sempre
C Tpt. 1
sempre
C Tpt. 2
26
Perc. 1
Perc. 2
26
Pno.
*
26
Vln. I
Vln. II
Vla.
Vc.

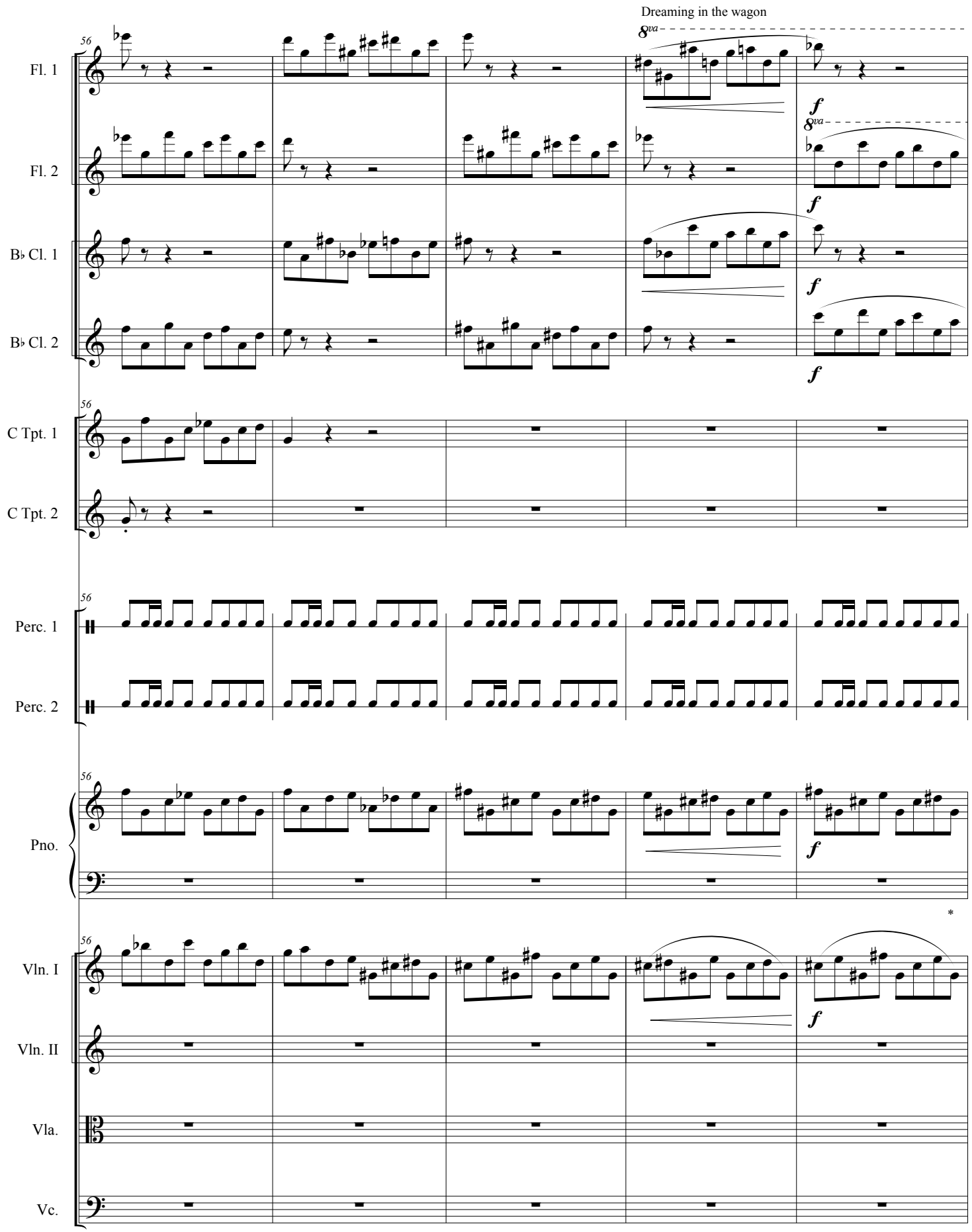

E
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
31
C Tpt. 1
C Tpt. 2
31
Perc. 1
Perc. 2
31
Pno.
Ped.
31
Vln. I
Vln. II
Vla.
Vc.

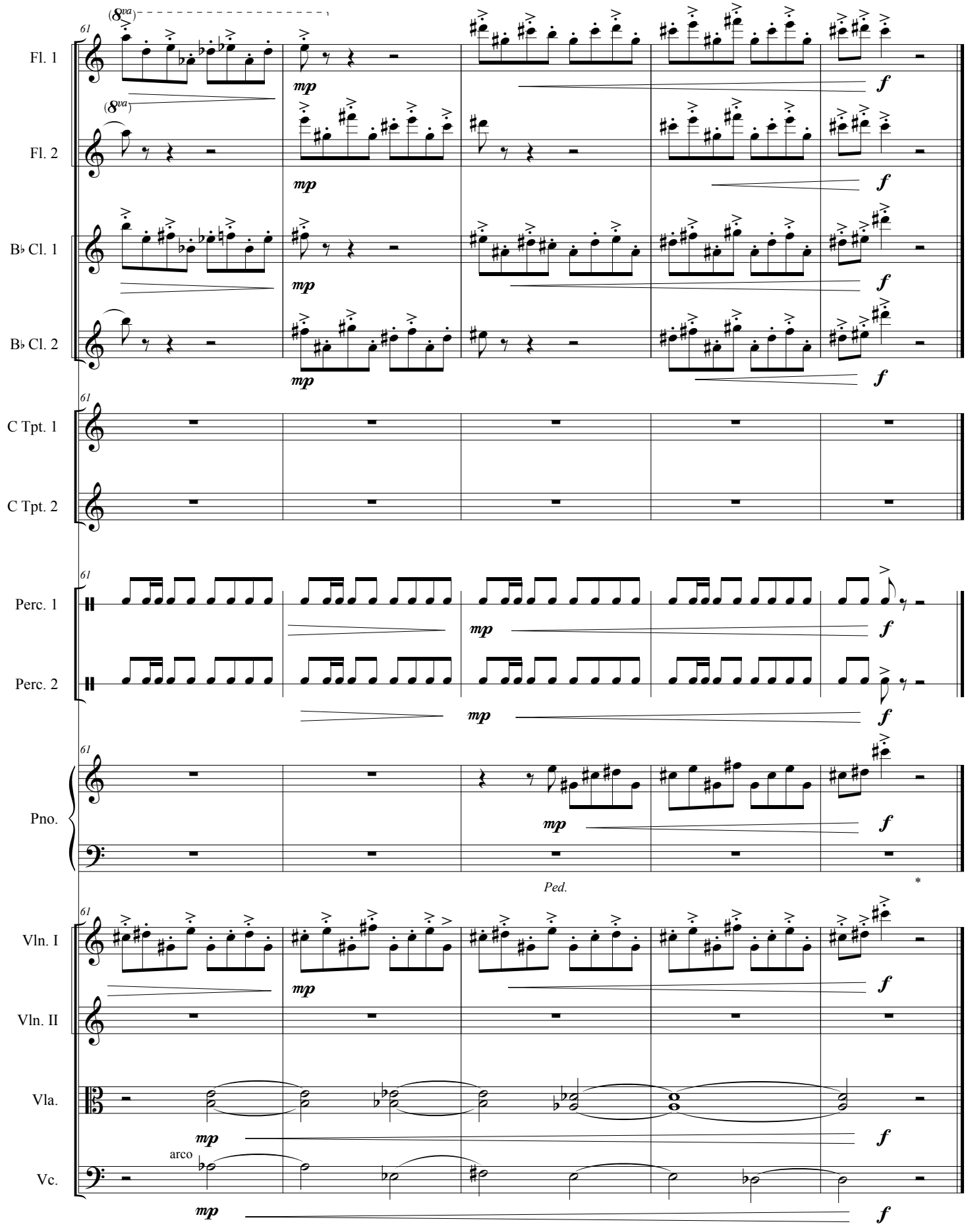

F
36
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
Bell tree
Slow up
arco
f
p
mp
pp
mf
*


41
Officer wakes up
after being punched
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Egg shaker
sempre
Perc. 1
Perc. 2
Large gong (Yarn mallets)
Castanets
sempre
Pno.
Ped.
Vln. I
Vln. II
Vla.
Vc.
mf
f

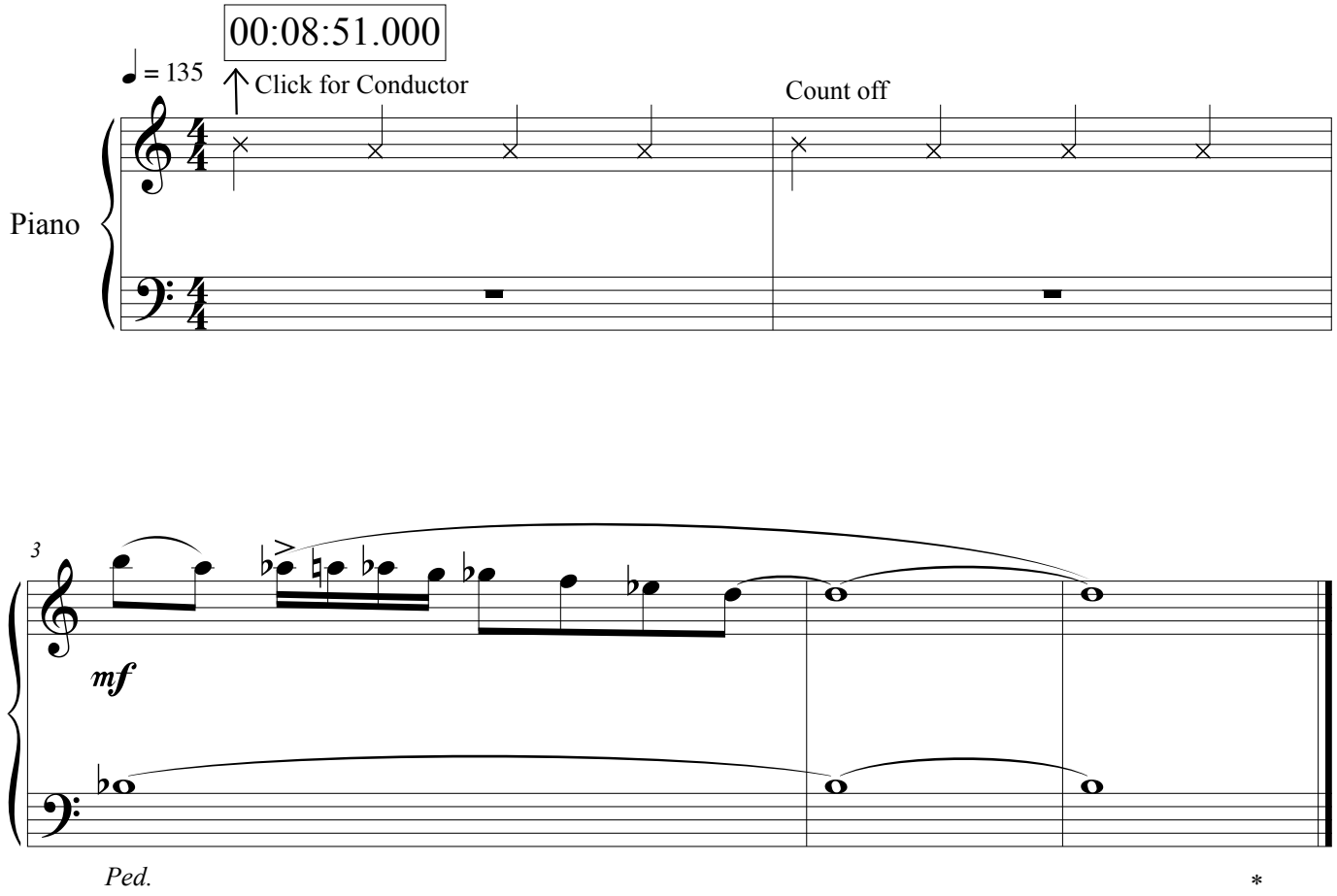

G
46
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
mf


51
H
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
* Ped.
Vln. I
Vln. II
Vla.
Vc.

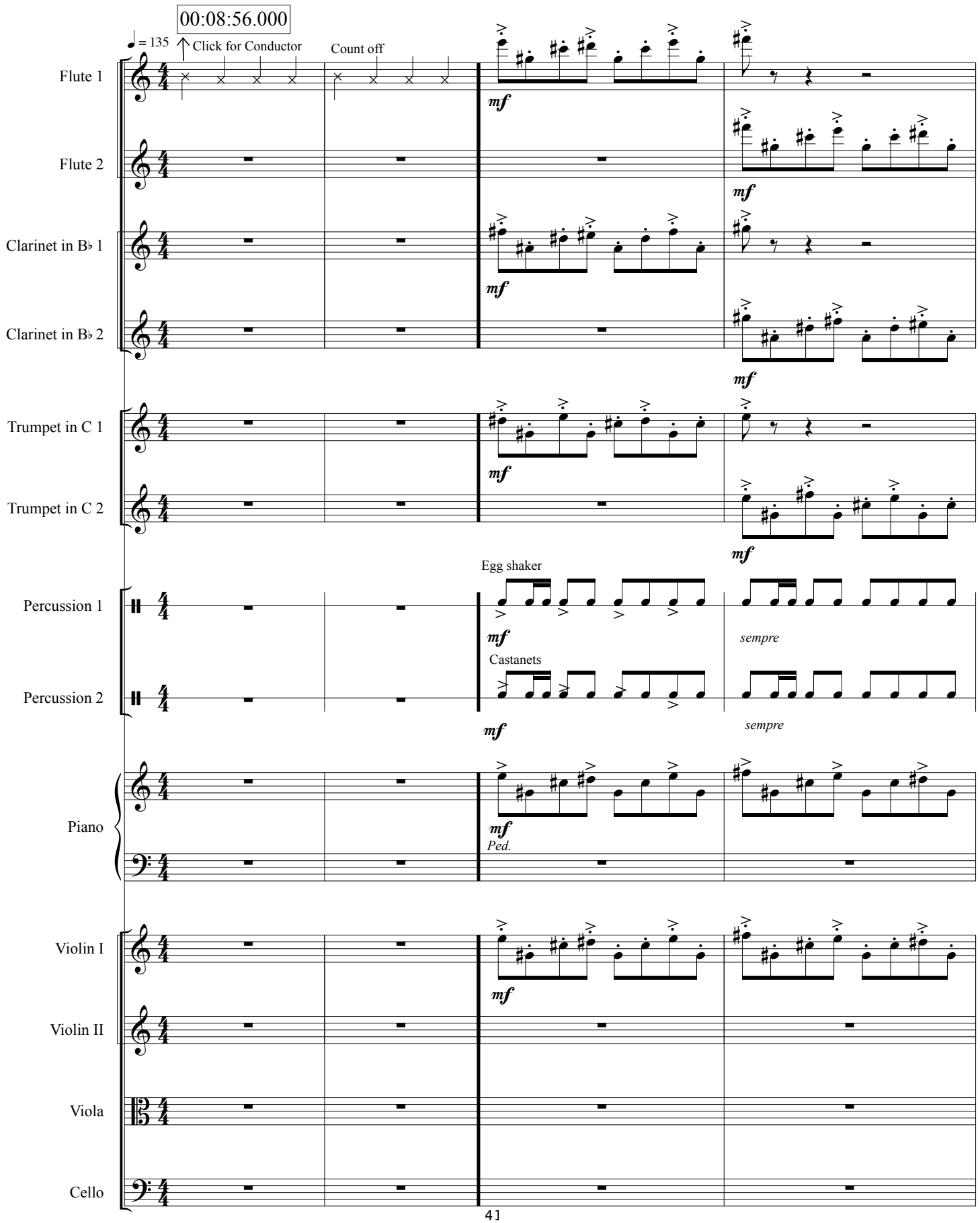

Dreaming in the wagon
56
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
8va
f
*

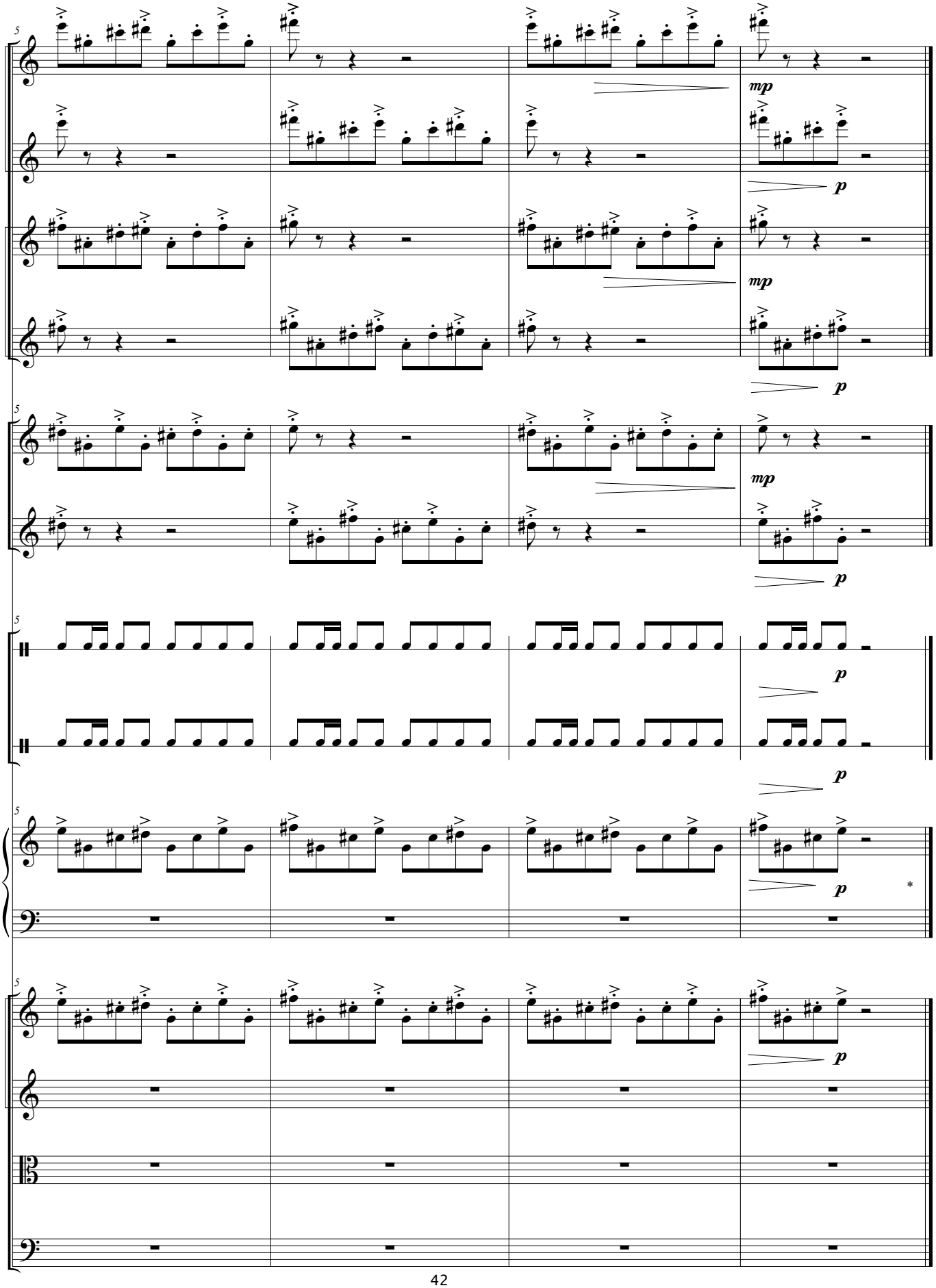

61
(8va)
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Ped.
*
Vln. I
Vln. II
Vla.
Vc.
arco
mp
f

11. Arrested for Speeding

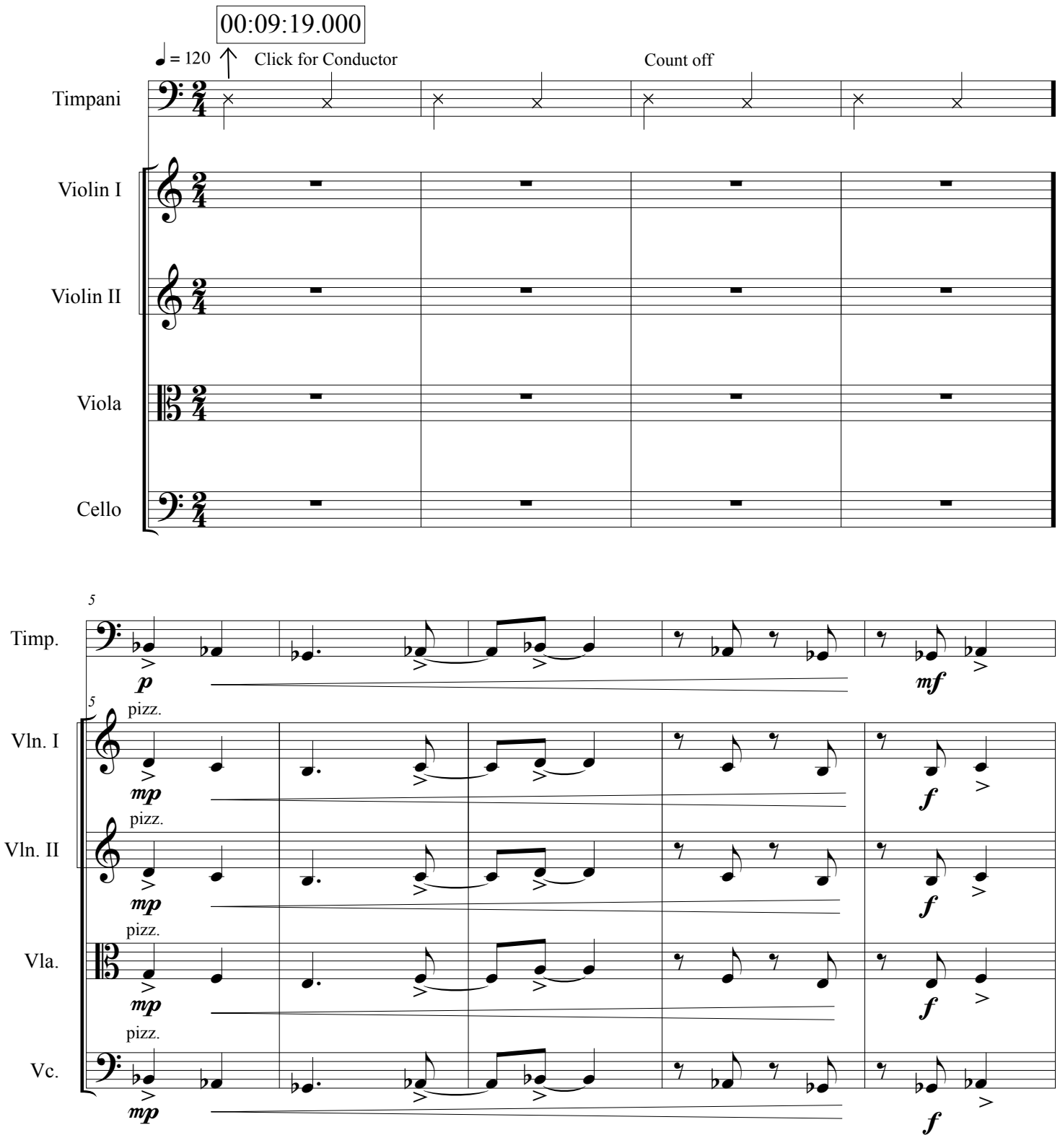


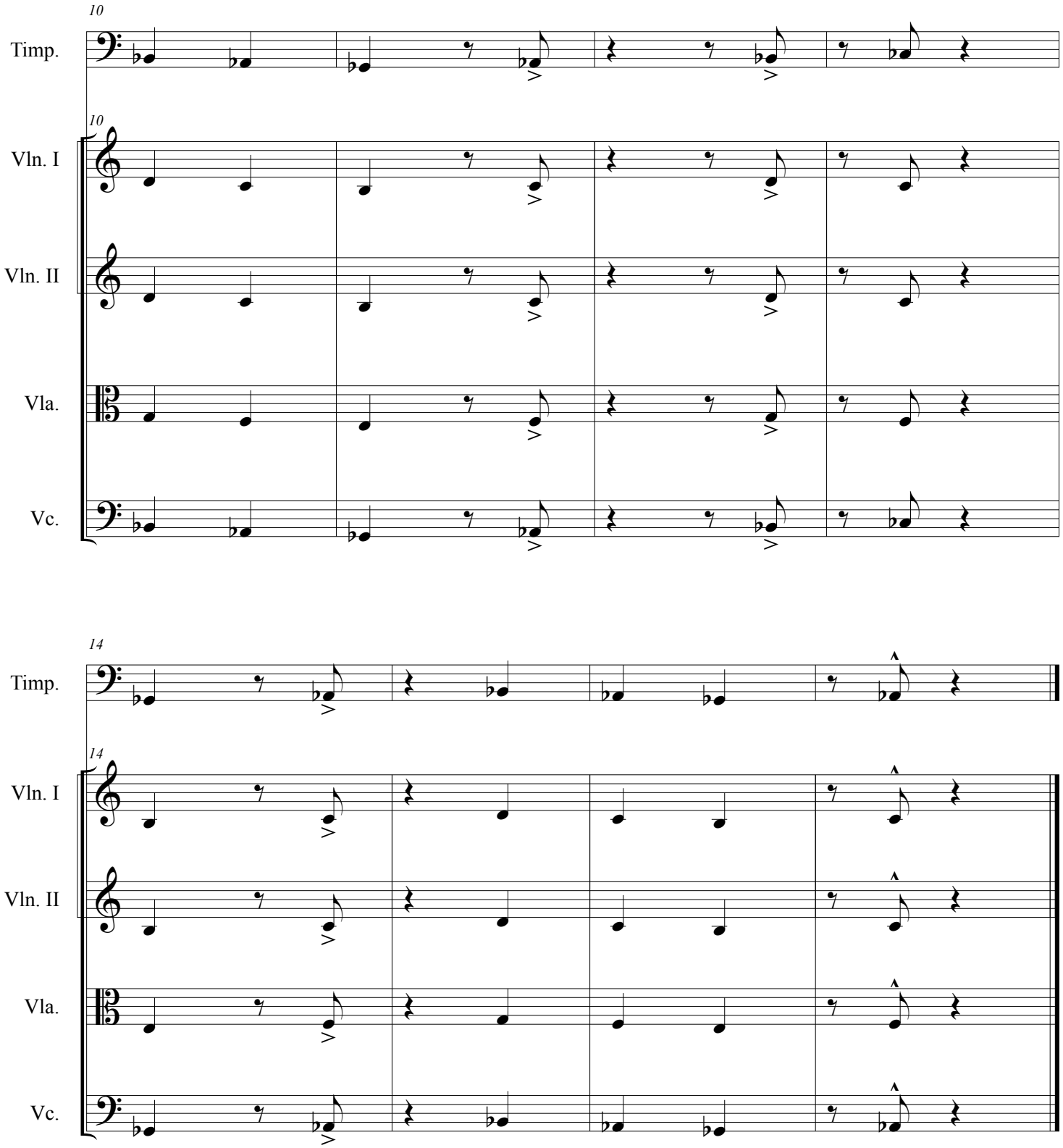
12.Continuing After the Headphones



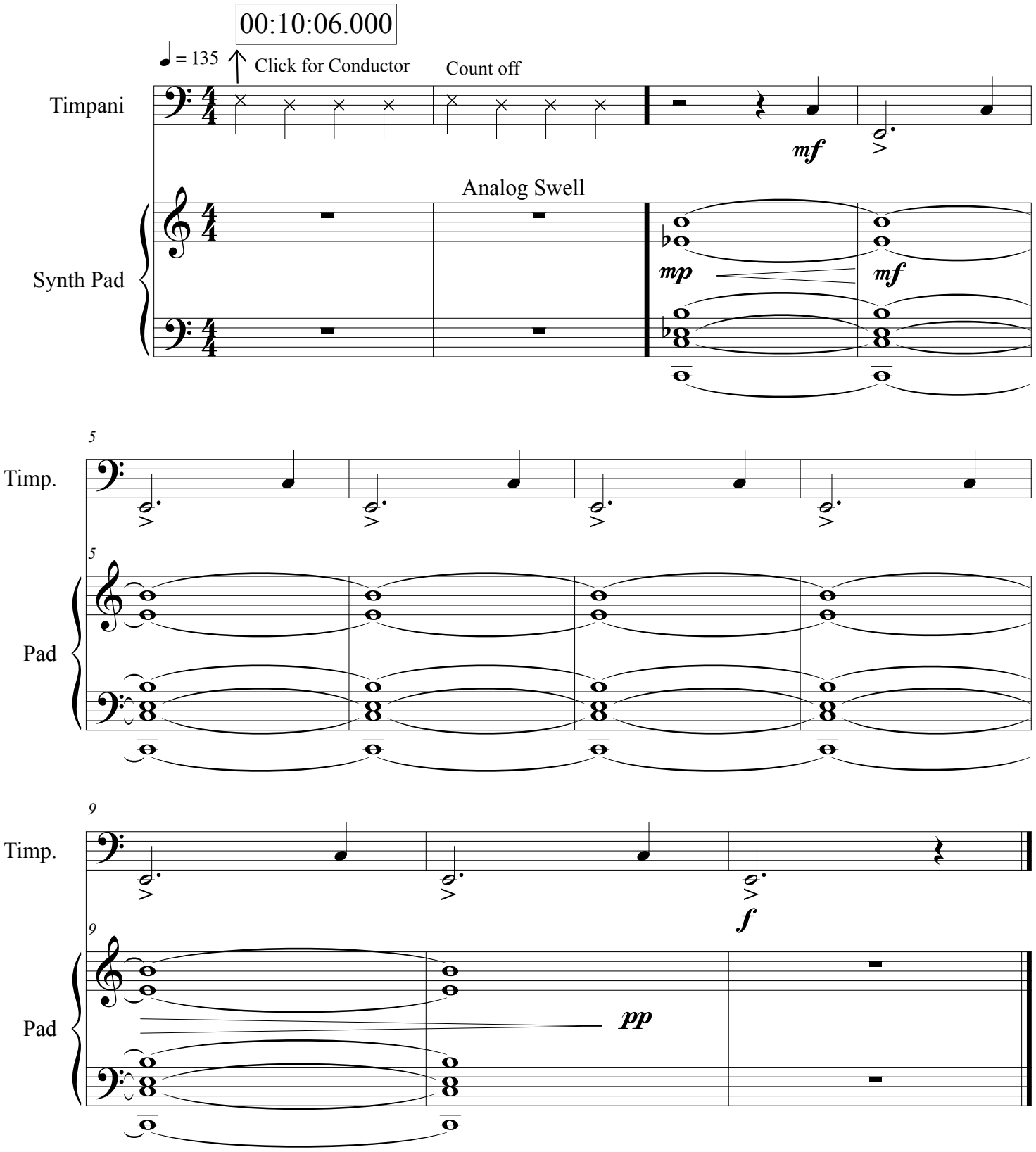

5
Fl. 1
Fl. 2
B♭ Cl. 1
B♭ Cl. 2
C Tpt. 1
C Tpt. 2
Perc. 1
Perc. 2
Pno.
Vln. I
Vln. II
Vla.
Vc.
mp
p
*

13. Pulling the Horse and the Wagon

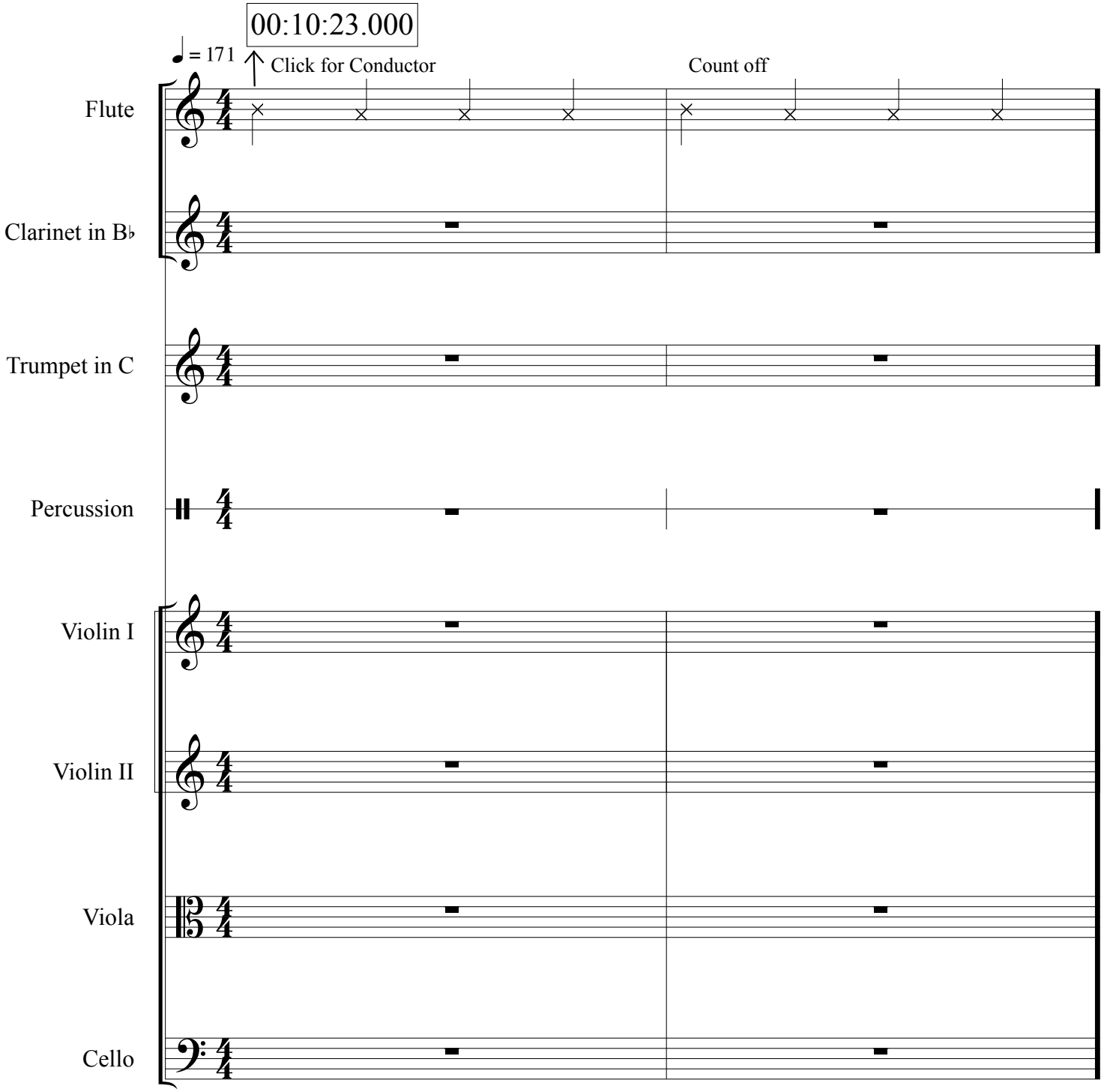


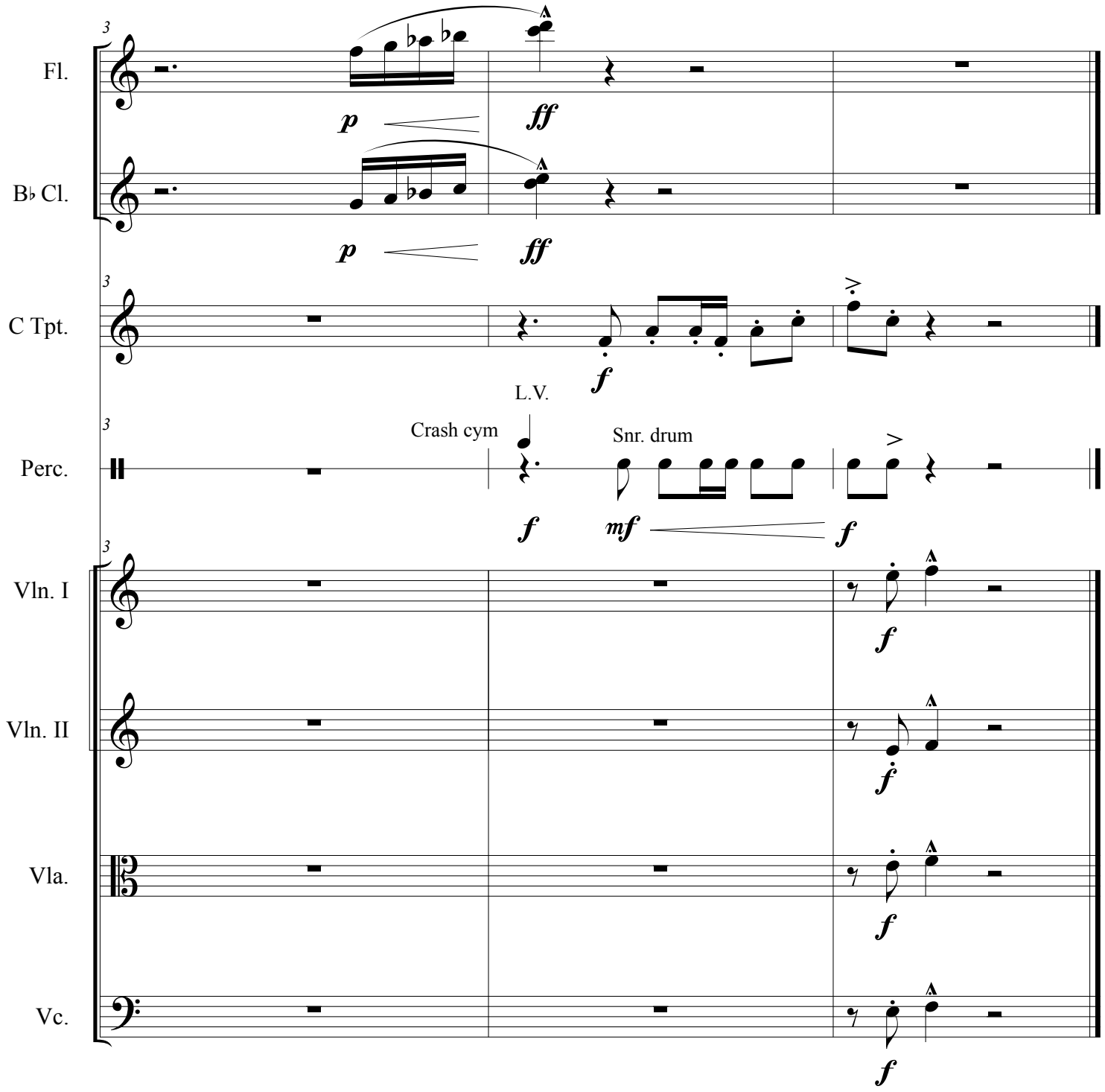

10
Timp.
10
Vln. I
Vln. II
Vla.
Vc.
14
Timp.
14
Vln. I
Vln. II
Vla.
Vc.

14. Bringing the Horse to Dr. Smith's Office

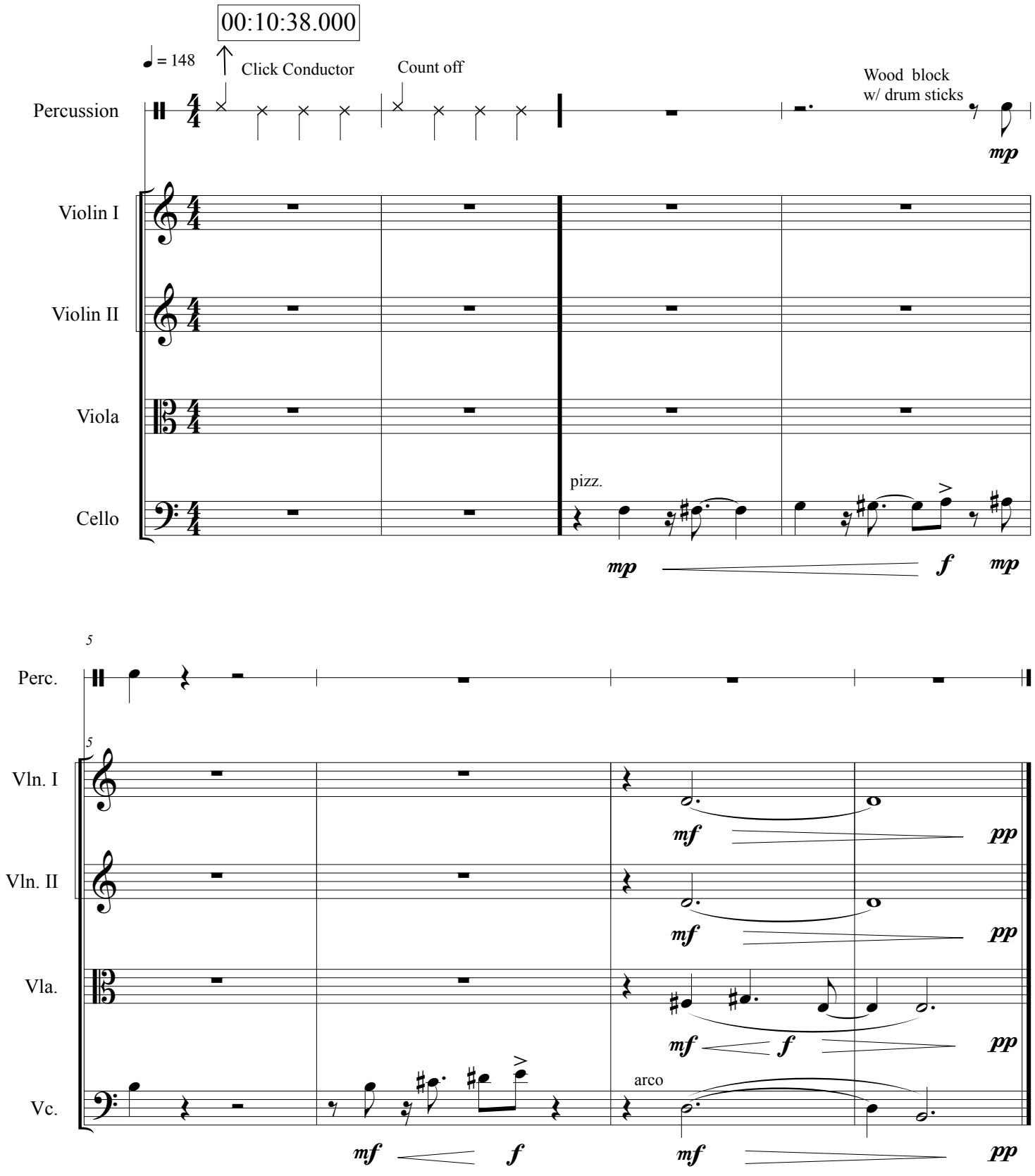


15. Leaving Dr. Smith's Office

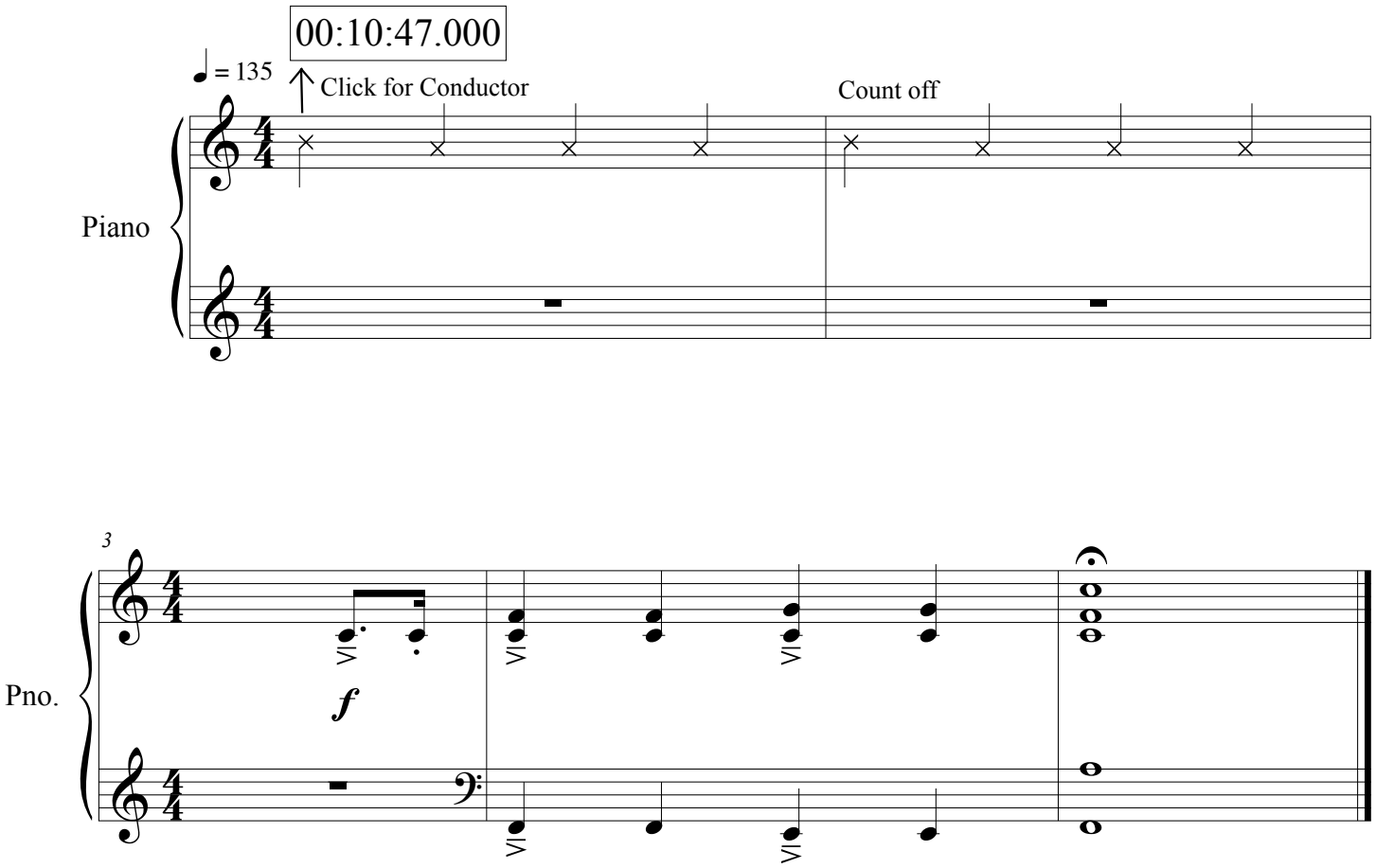



Fl.
B♭ Cl.
C Tpt.
Perc.
Vln. I
Vln. II
Vla.
Vc.
3
p
ff
f
L.V.
Crash cym
Snr. drum
mf

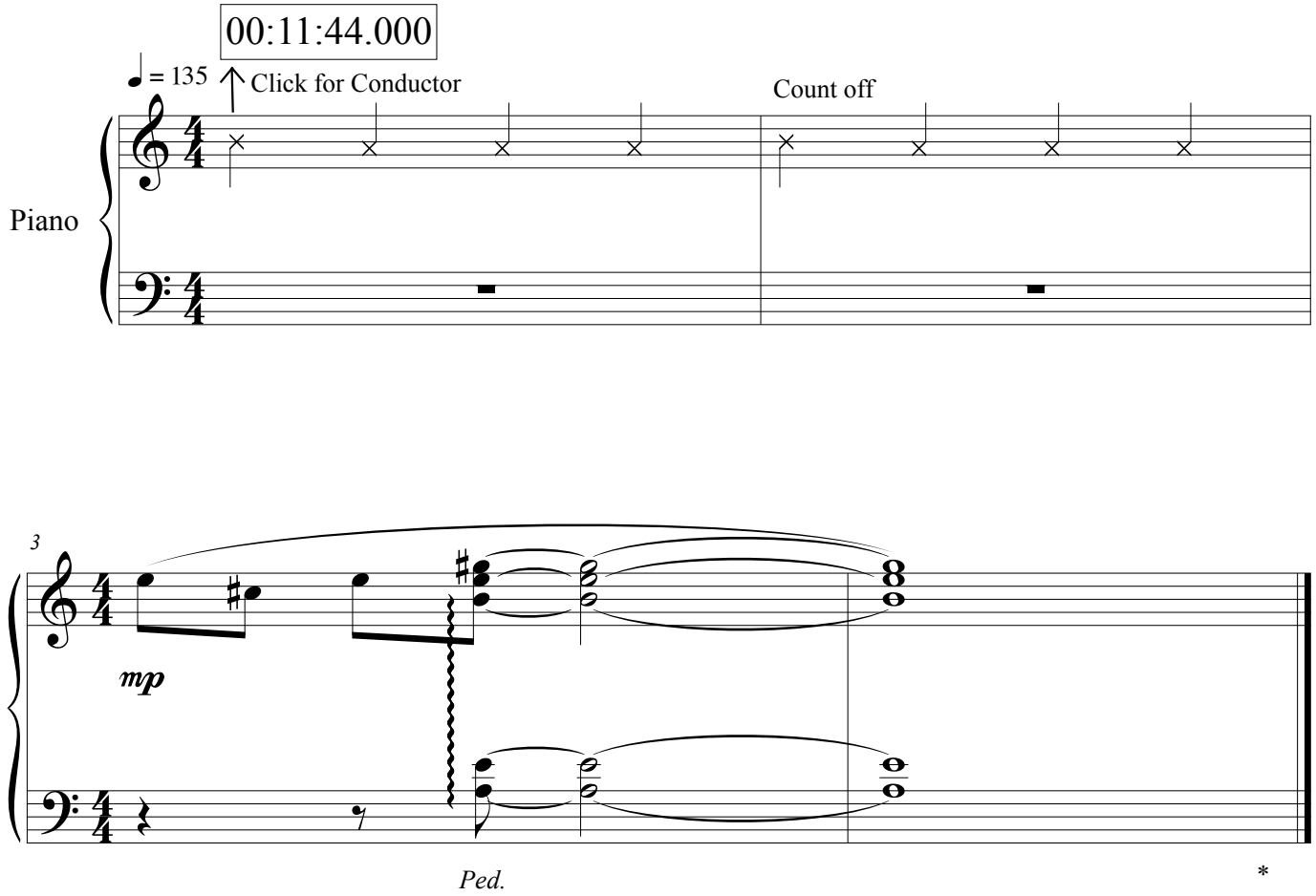
16. Mr. Keaton Retrieves His Hat



17. Parade

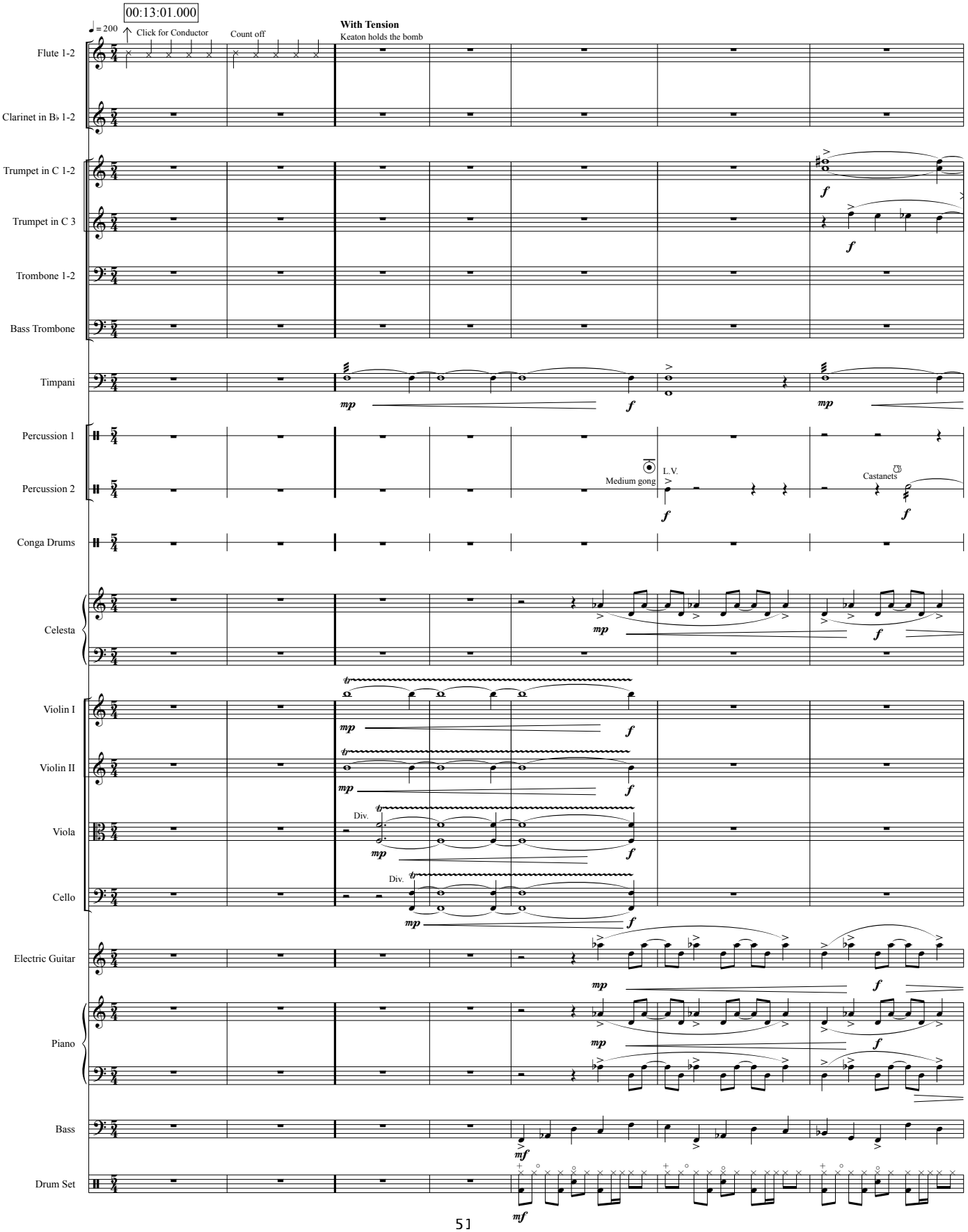


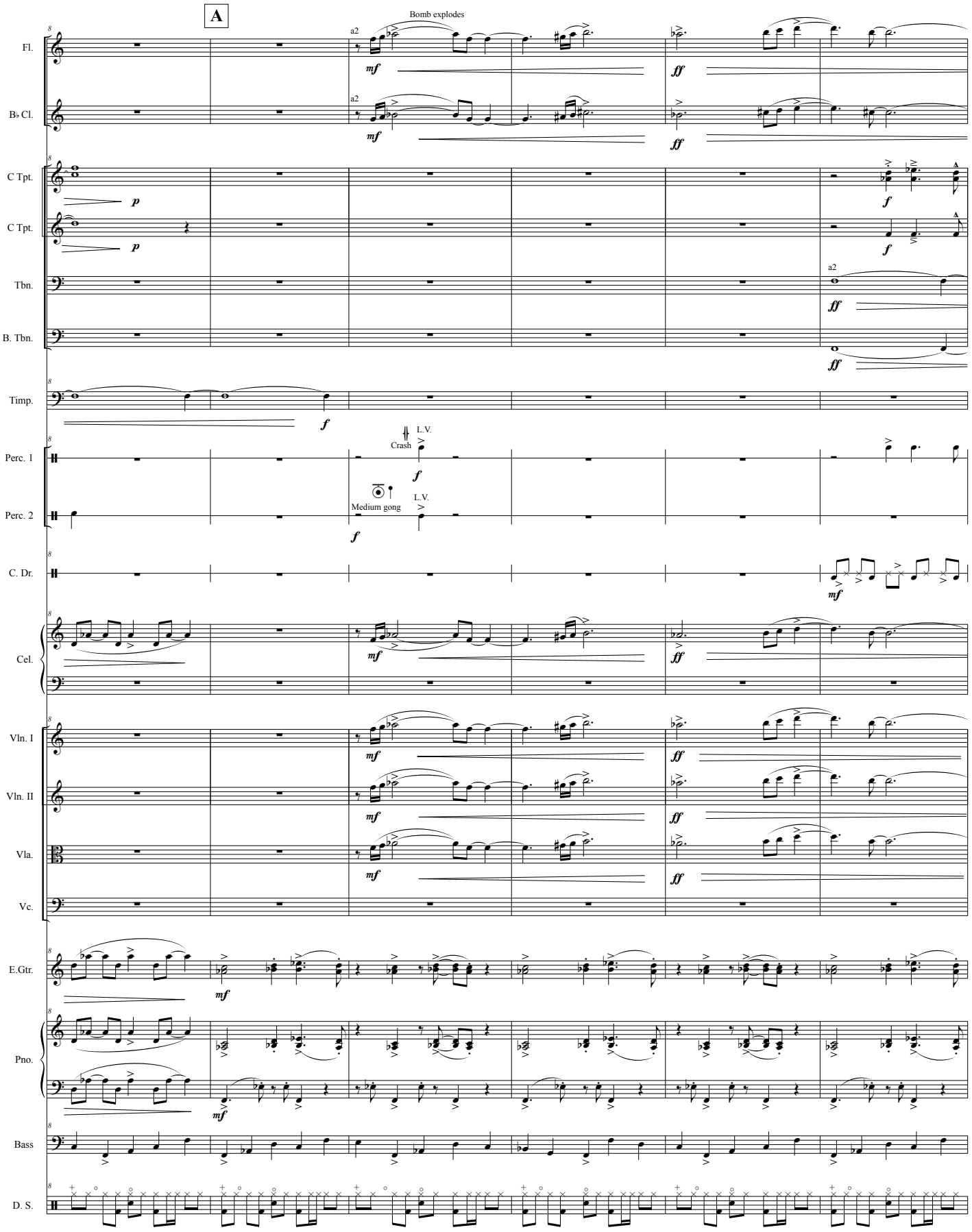
18. "It's a Pleasure to Meet You"

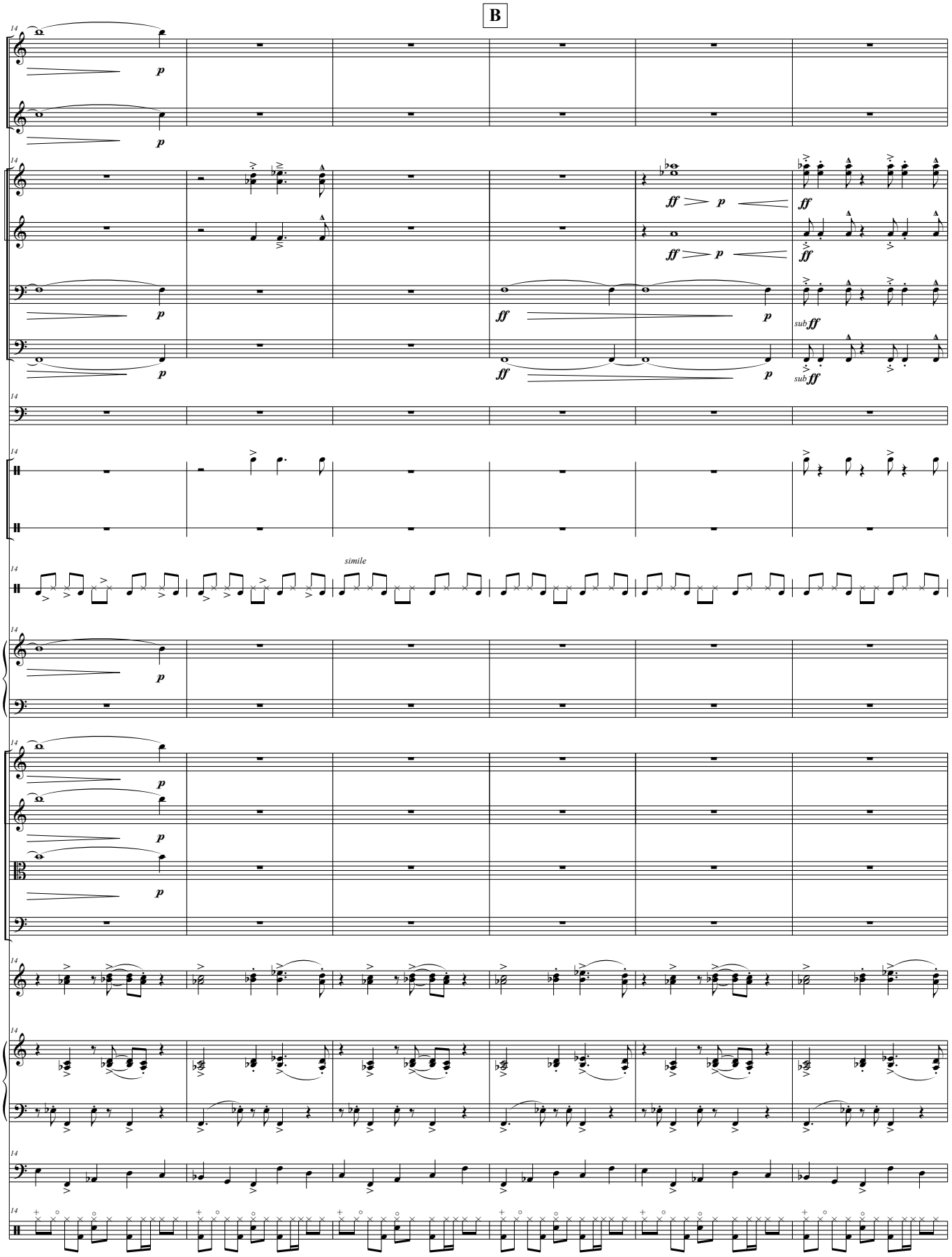


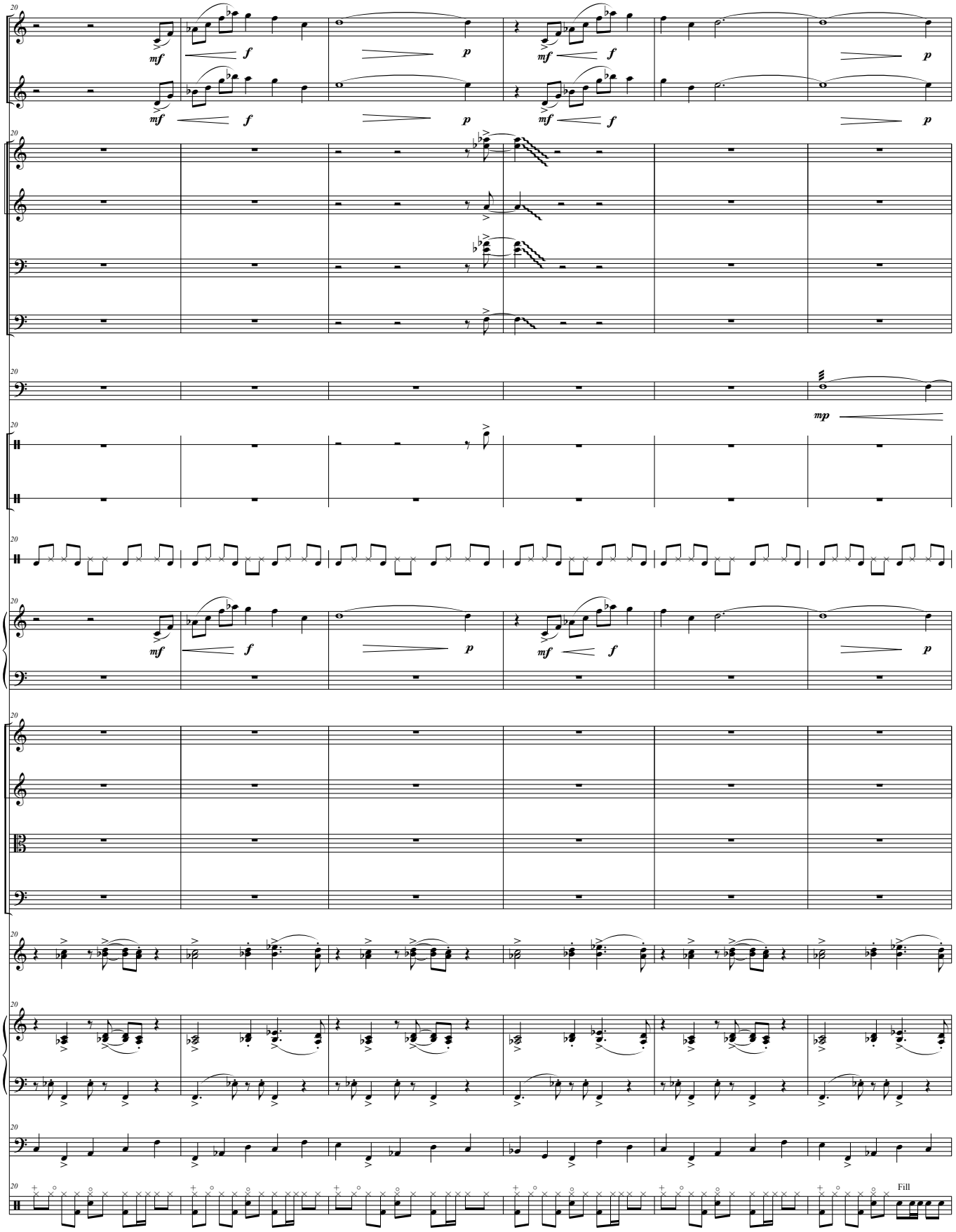
19. Chasing Mr. Keaton

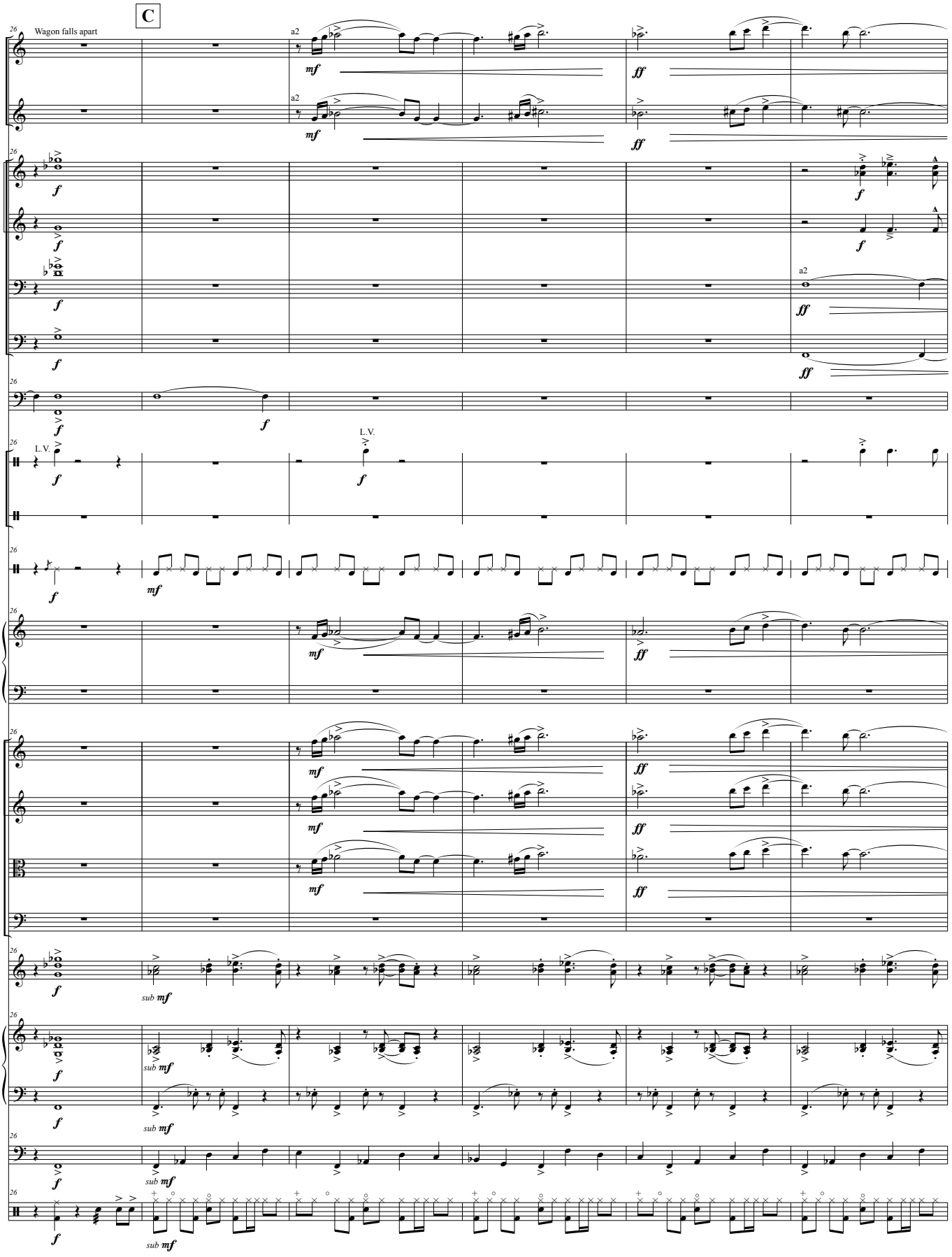
Tony Moreira

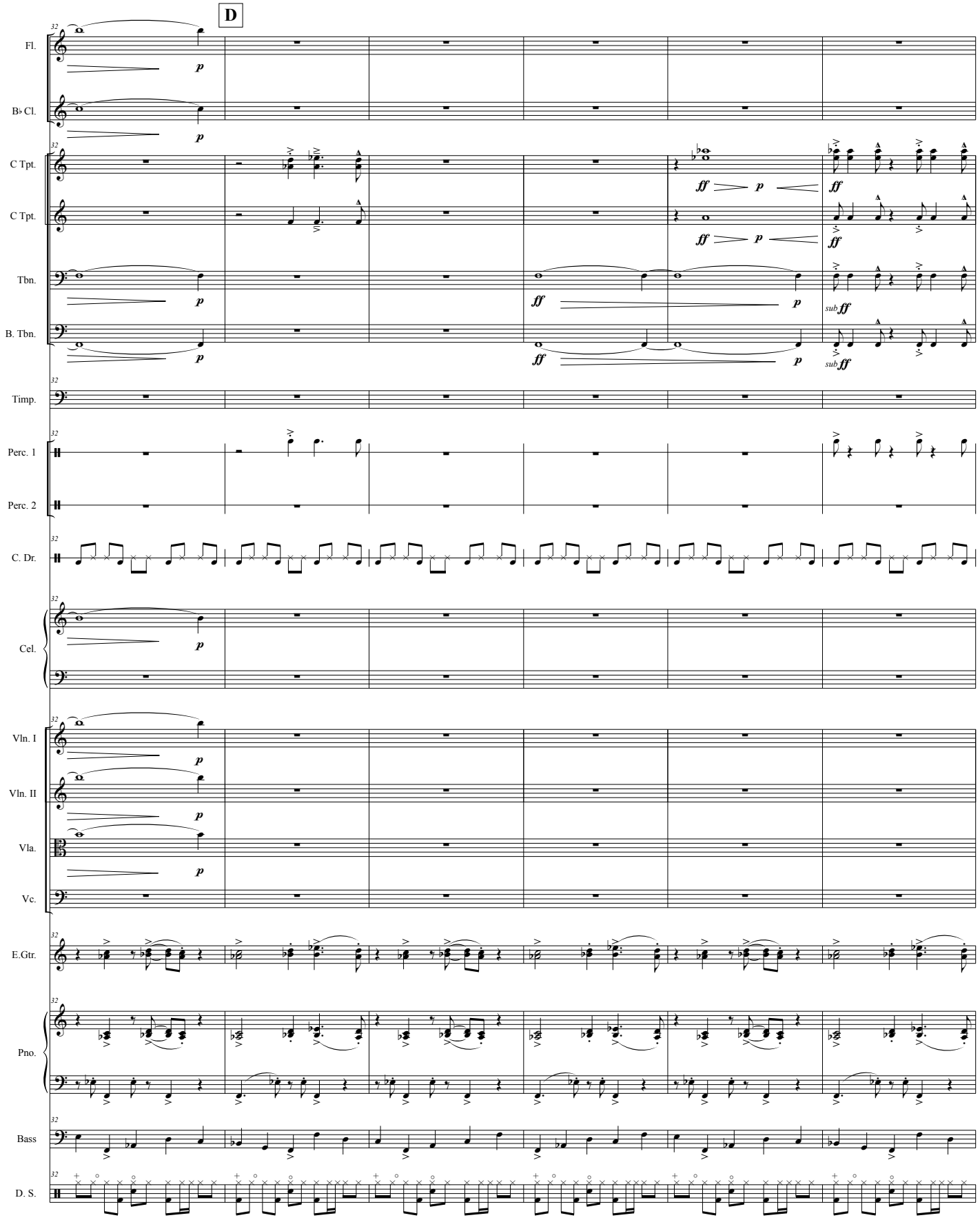


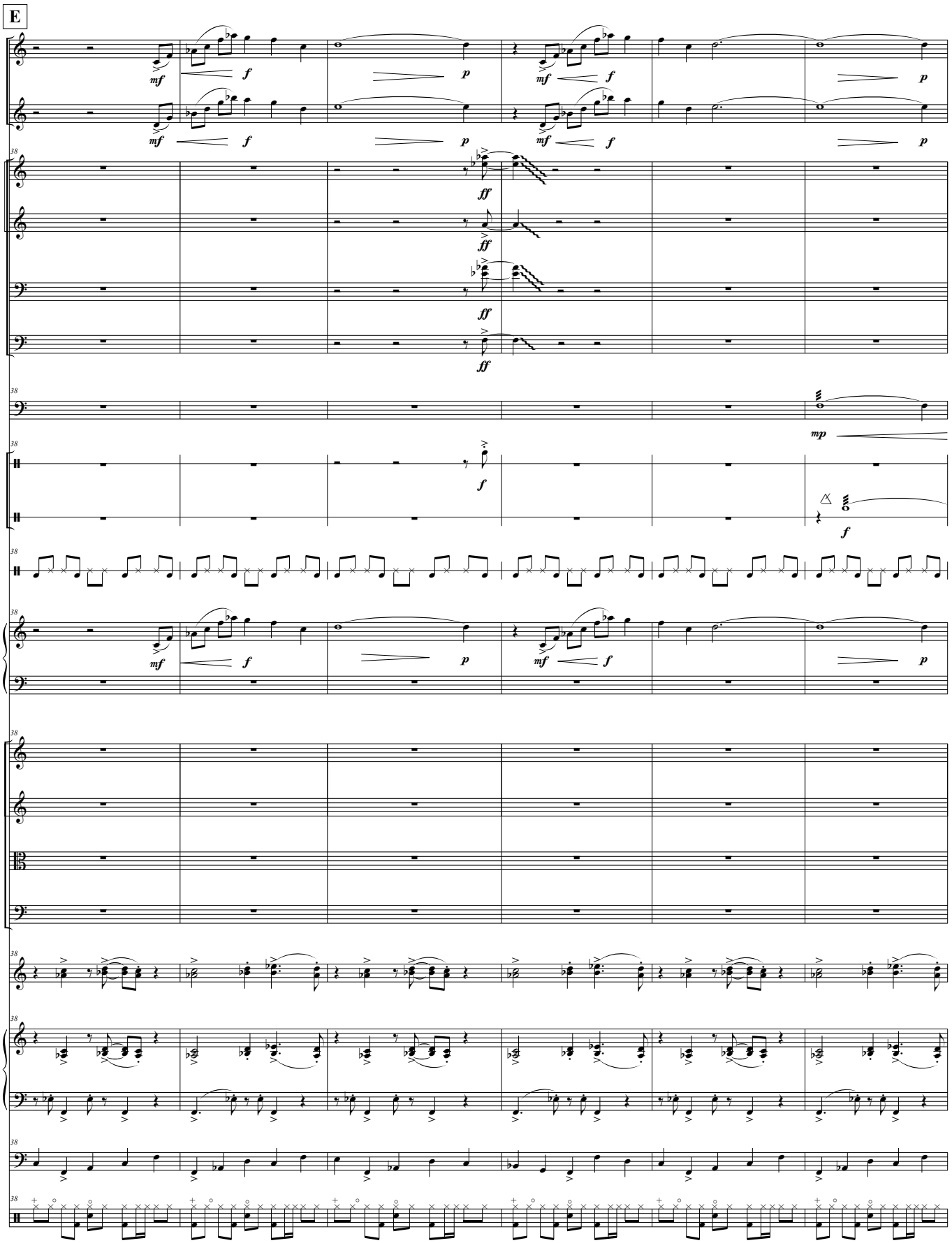

A
Bomb explodes
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
mf
ff
p
f
Crash
L.V.
Medium gong

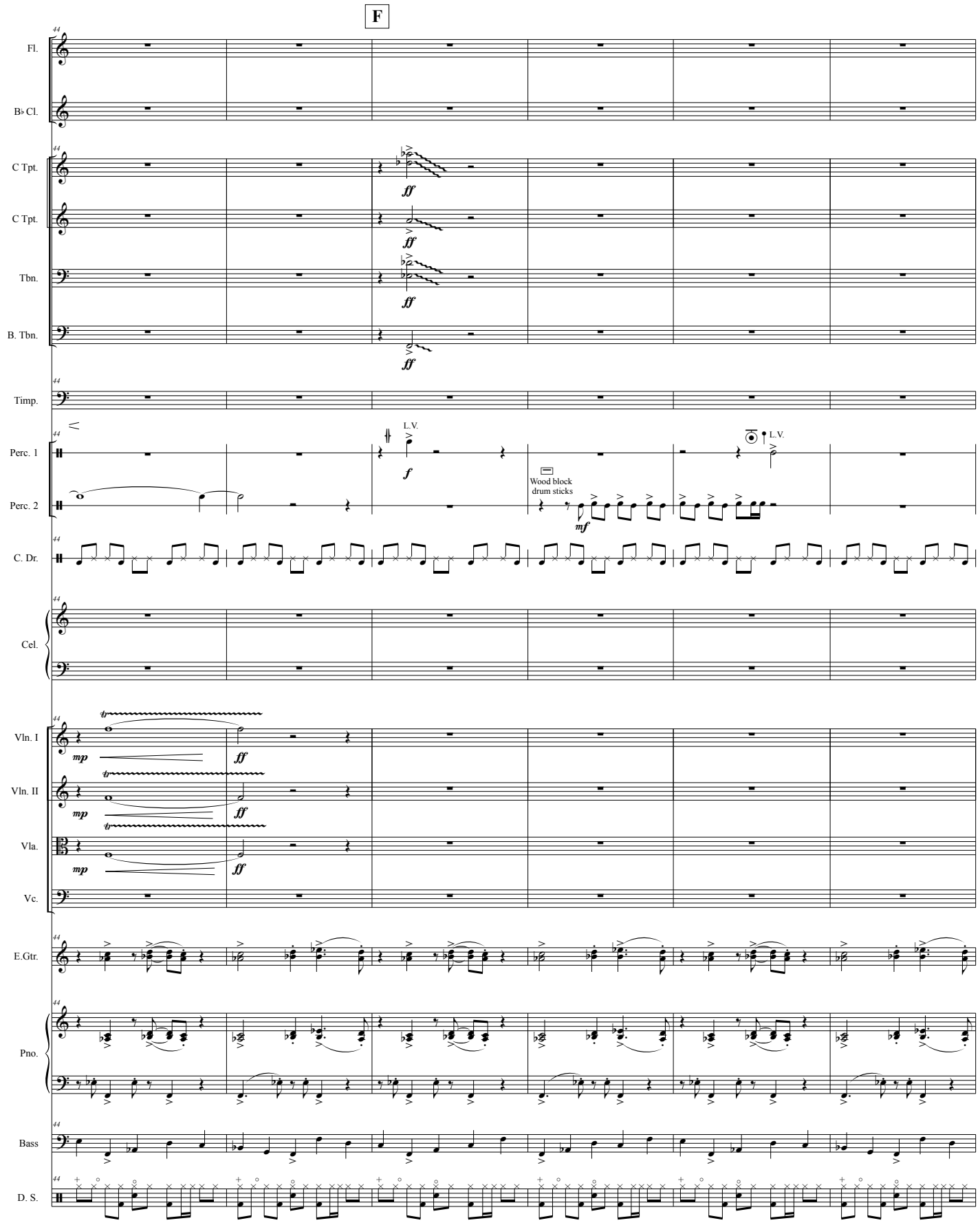

B
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
simile
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.

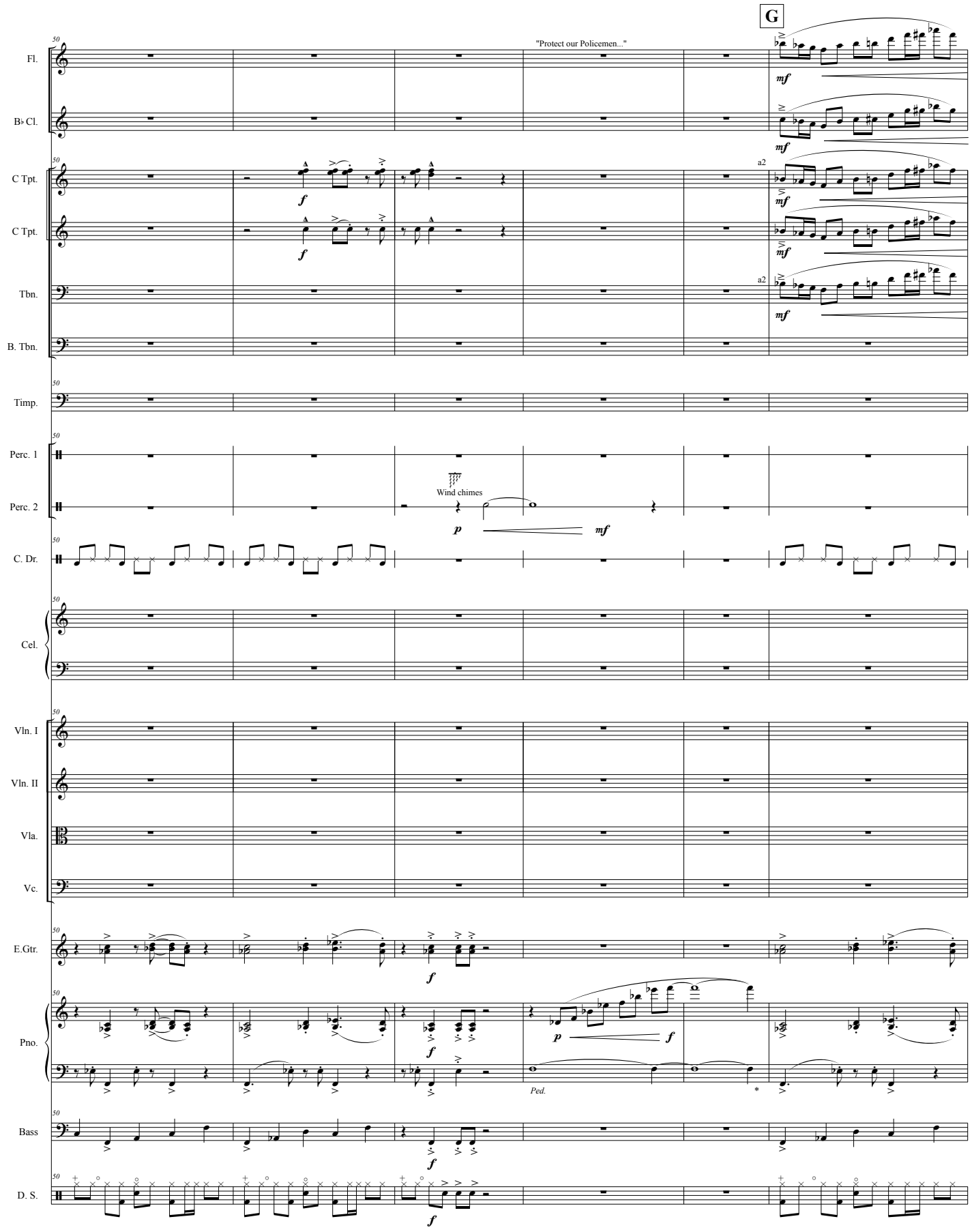

Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
20
mf
f
p
mp
Fill

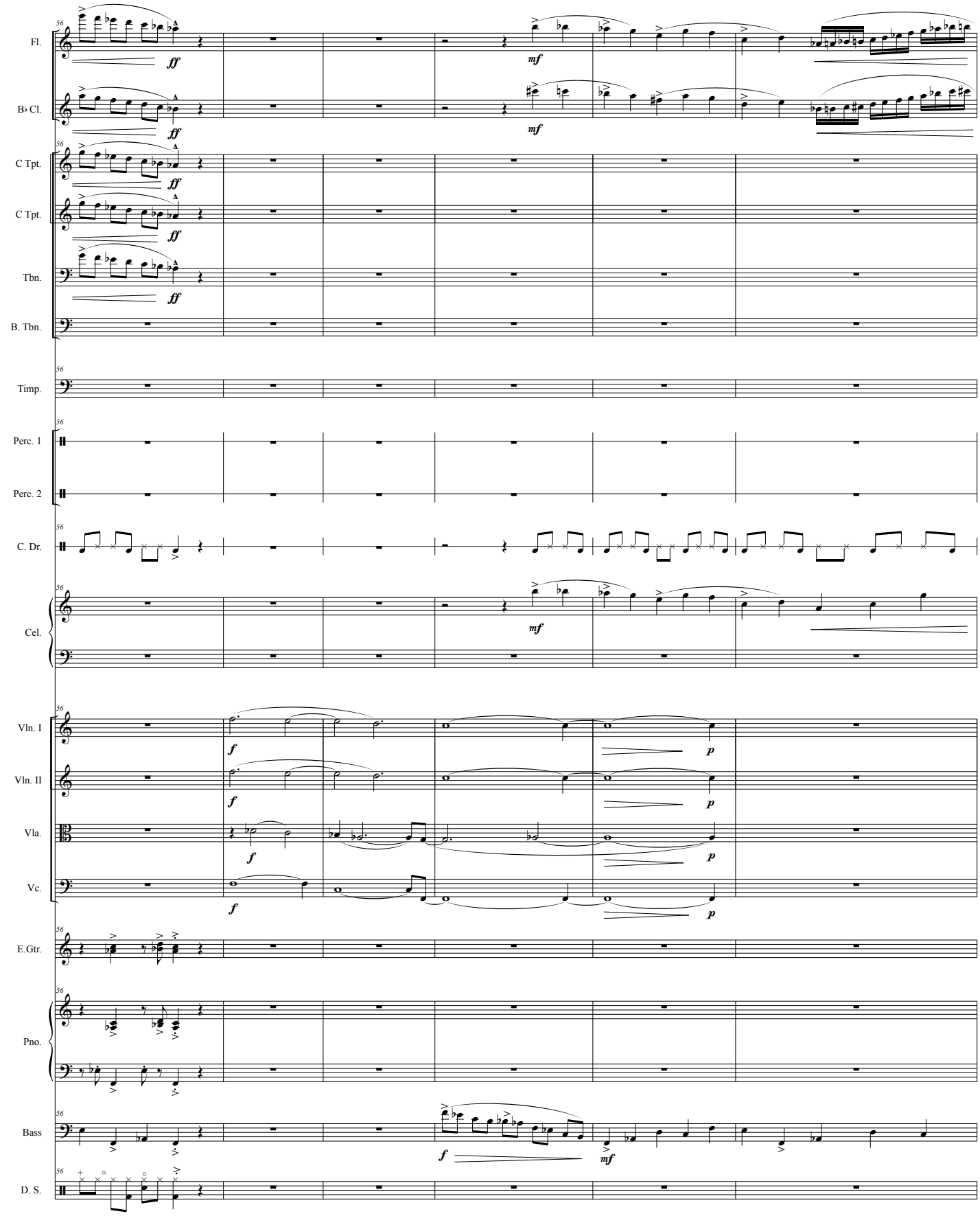

C
26
Wagon falls apart
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
L.V.
mf
ff
f
sub mf

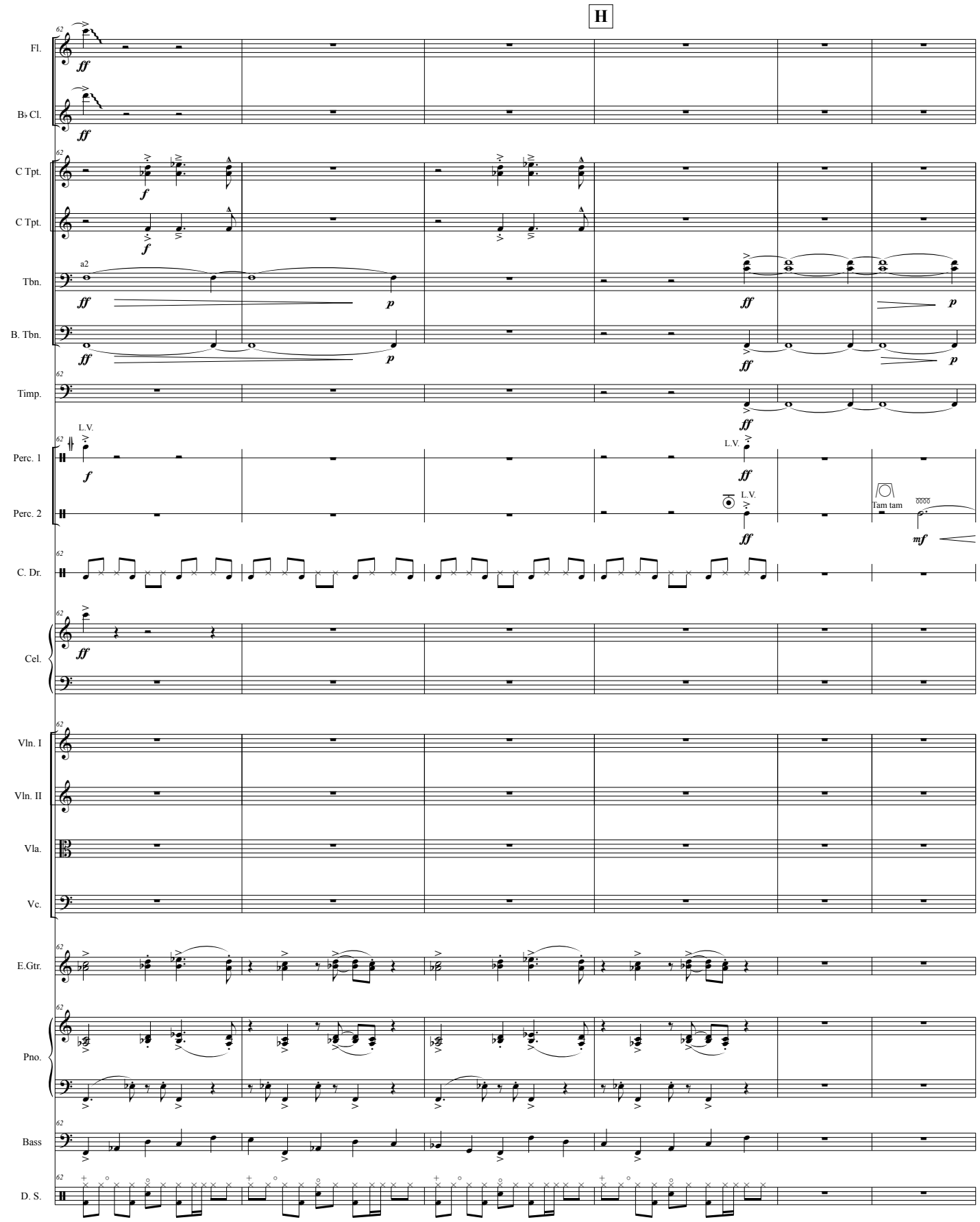

D
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.

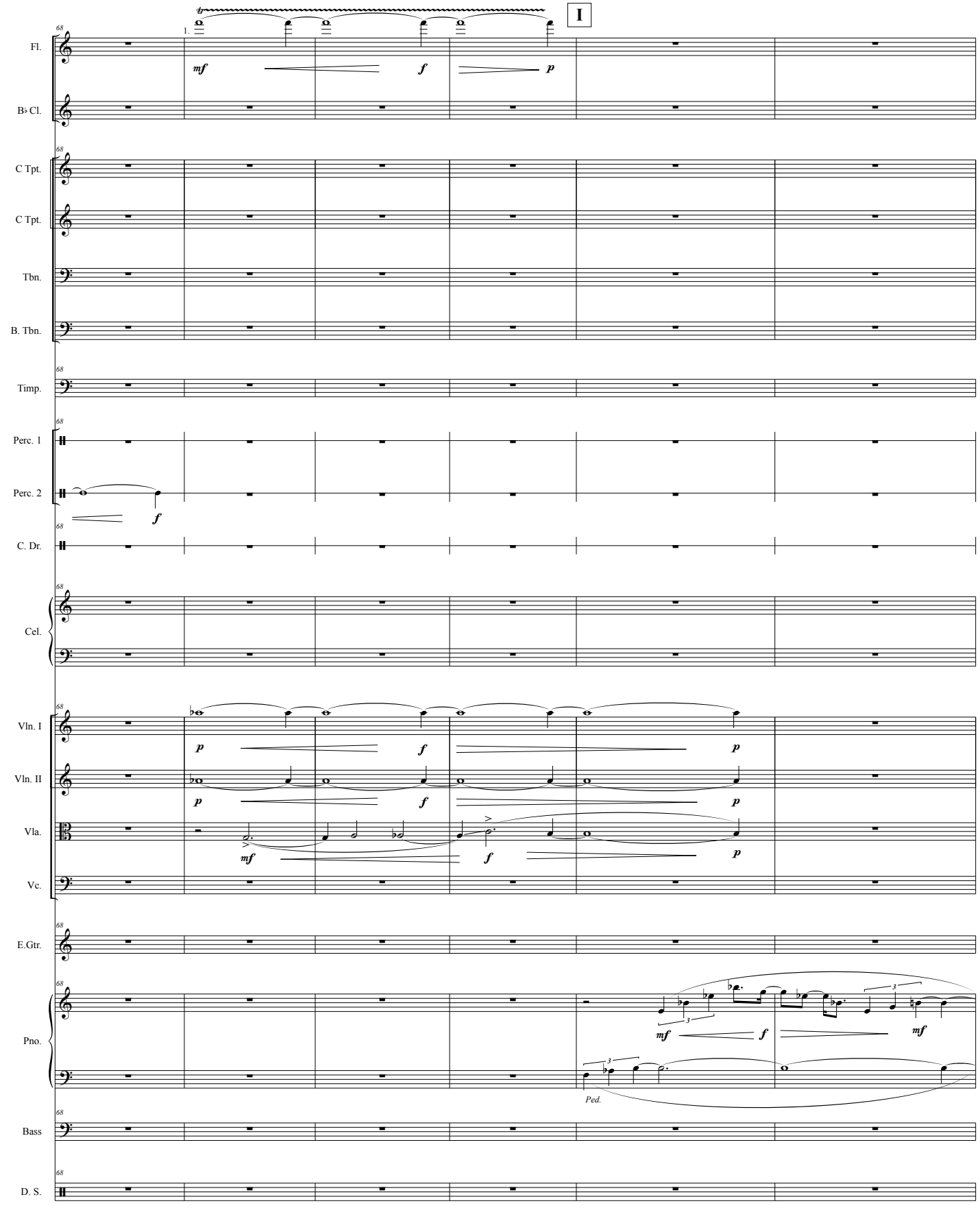

E
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.

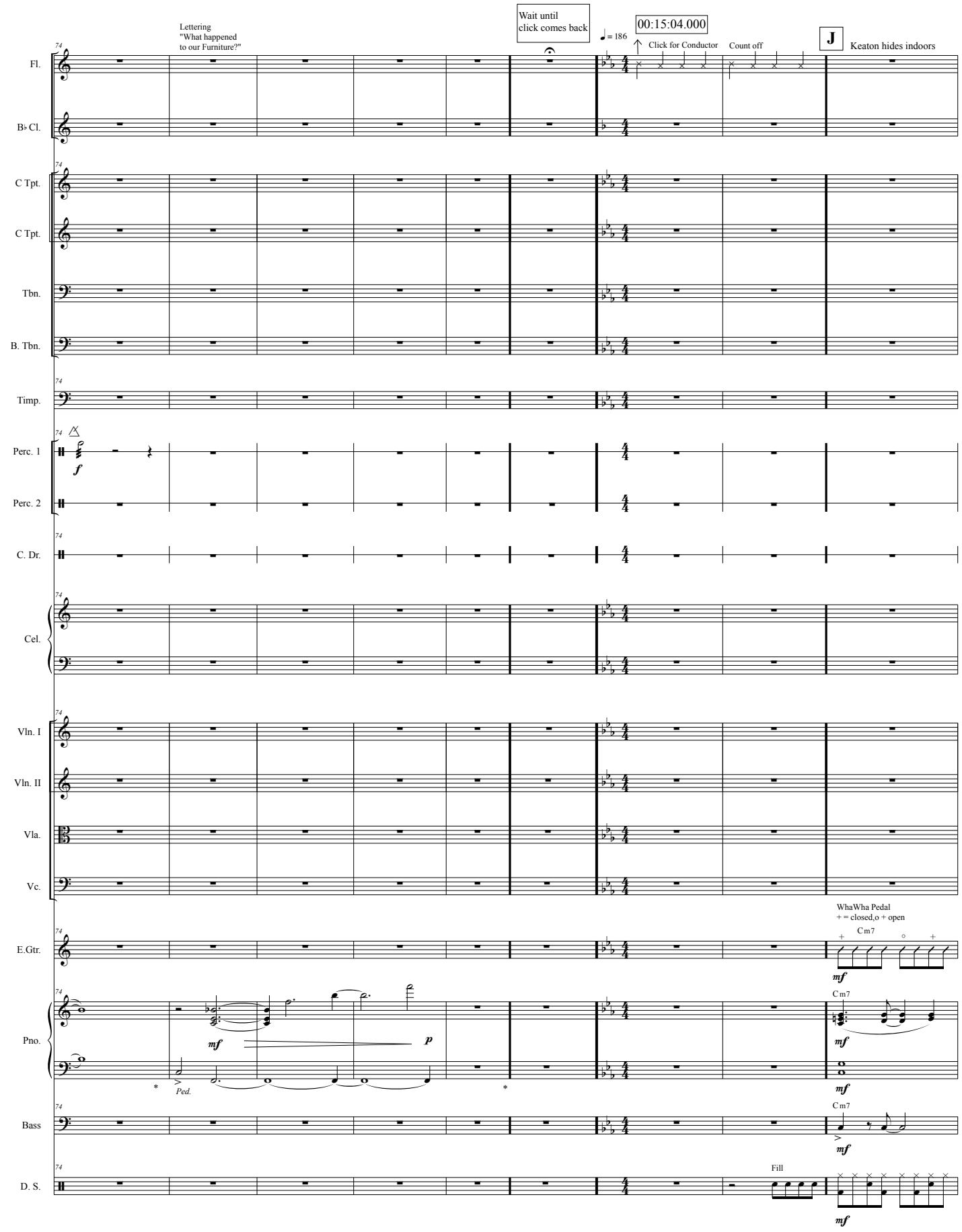

F
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
L.V.
L.V.
Wood block
drum sticks

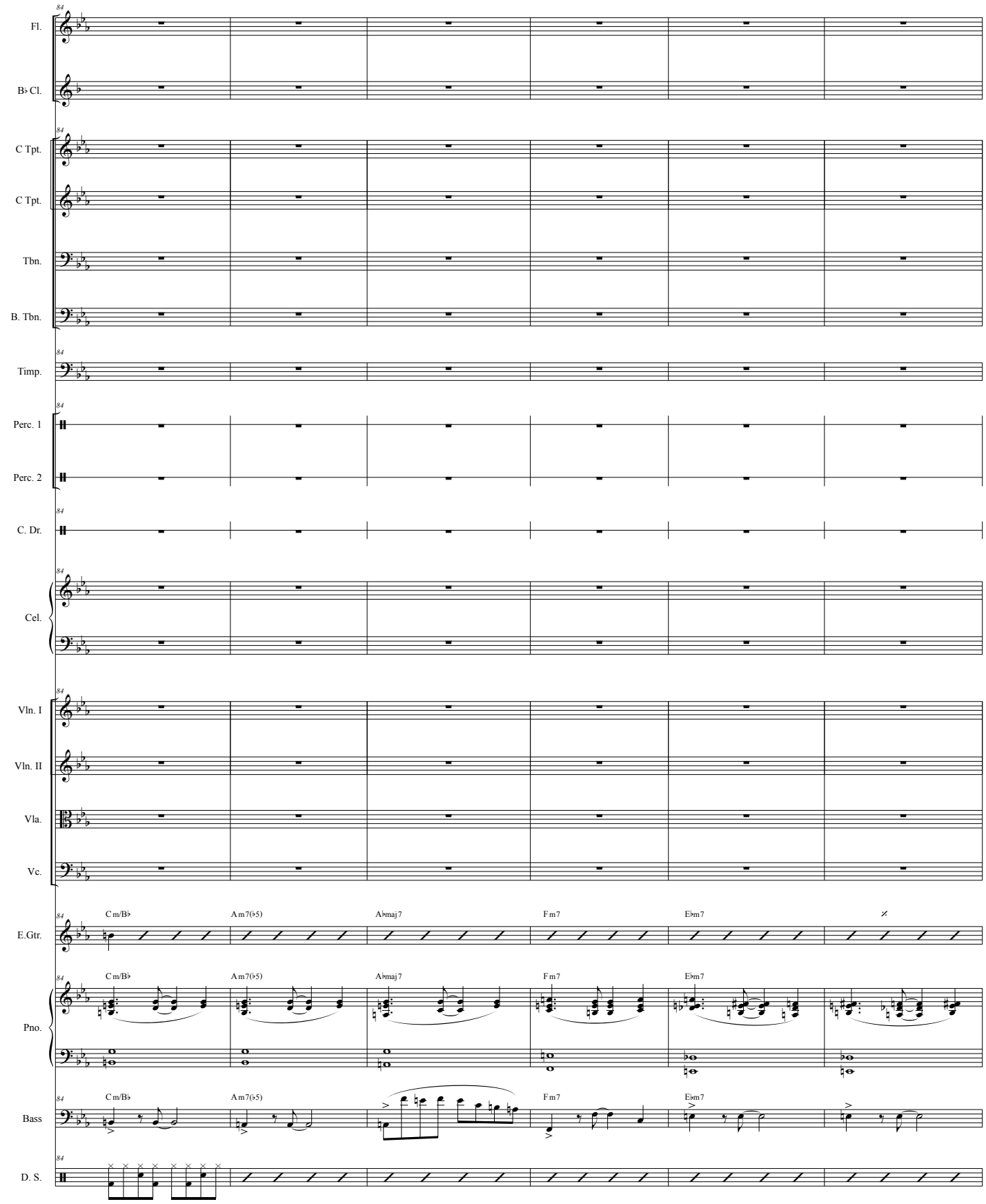

G
"Protect our Policemen..."
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
Wind chimes
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Ped.
Bass
D. S.
a2
mf
f
p

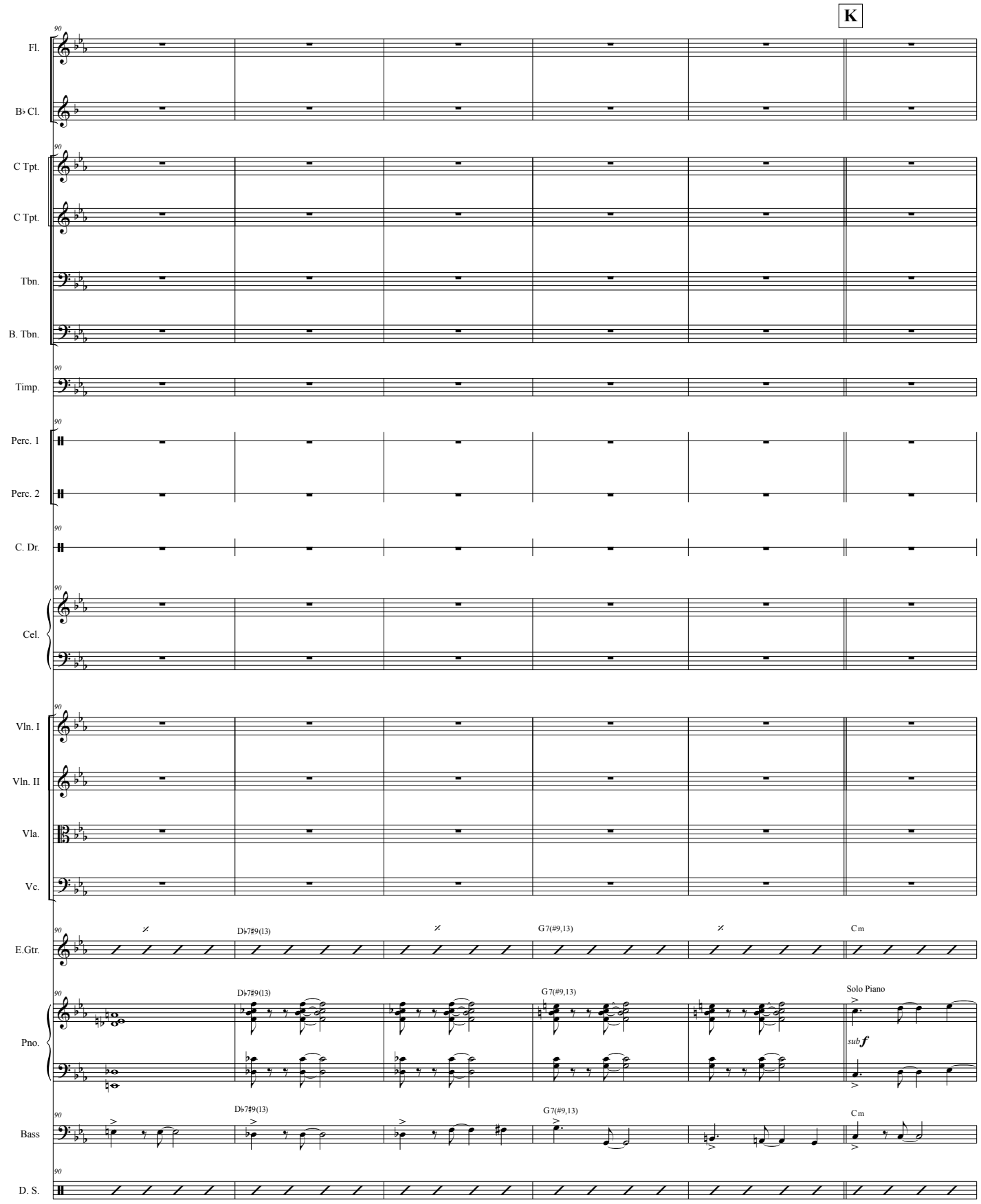

Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
56
ff
mf
f
p

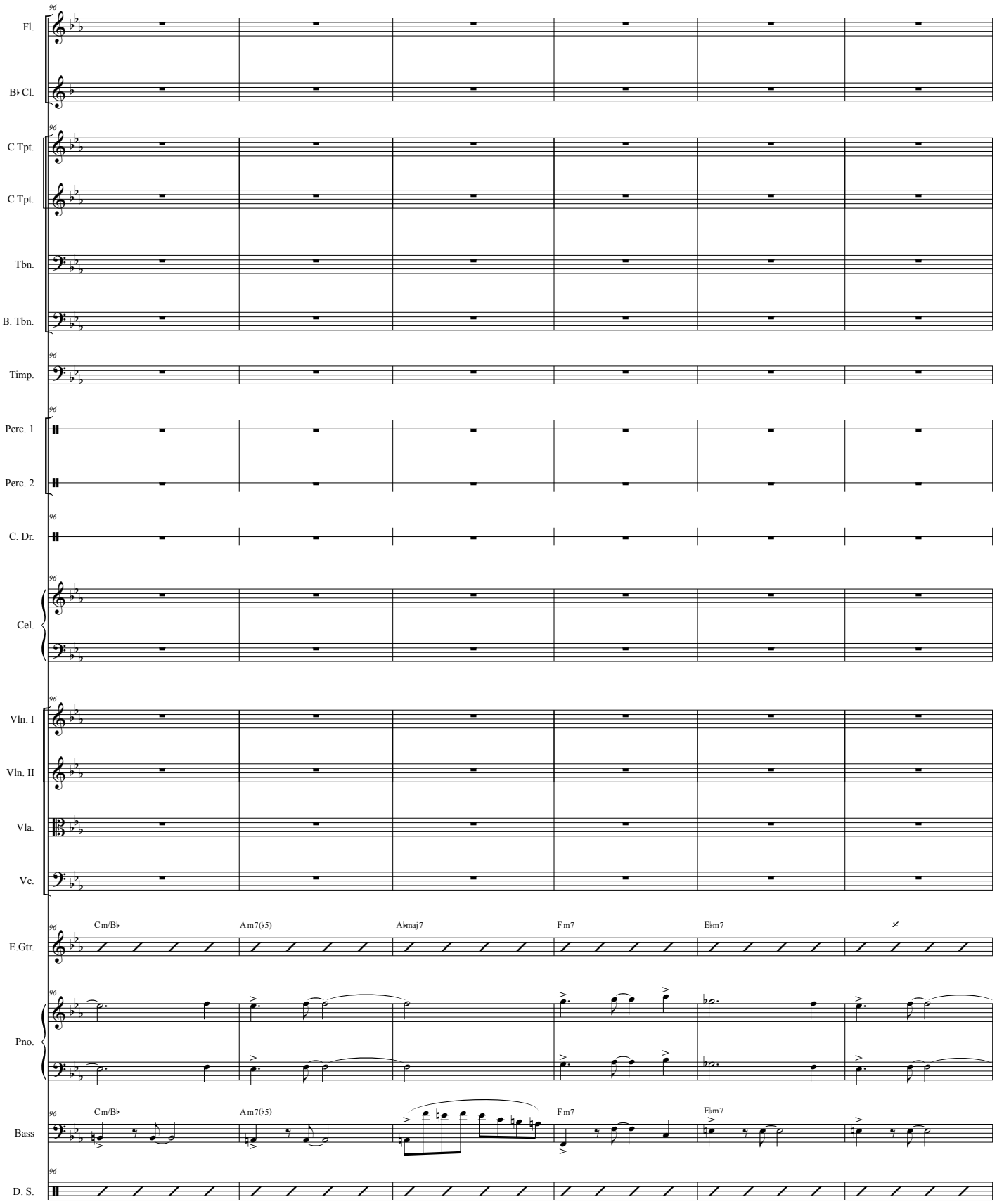

H
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
L.V.
Tam tam

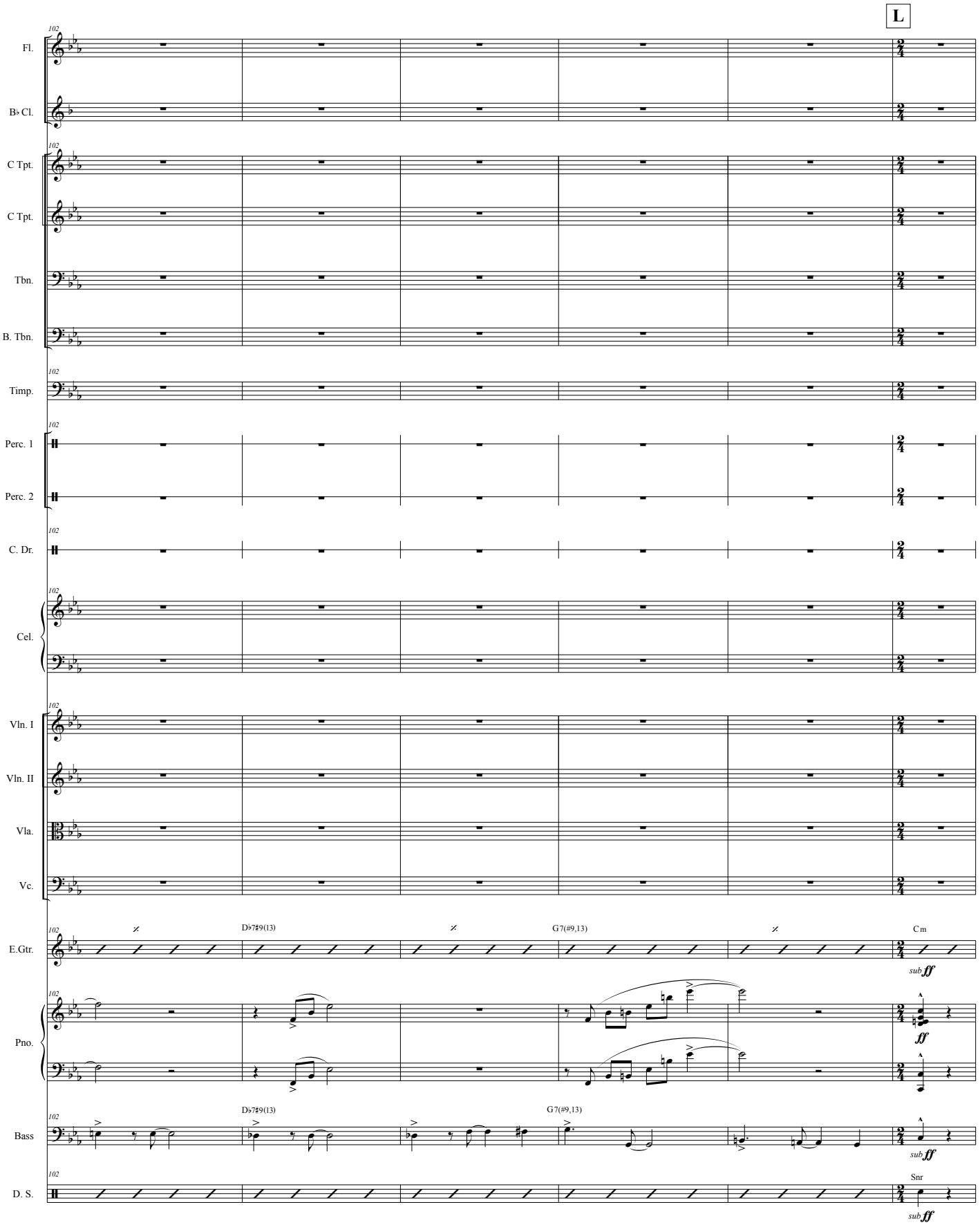

I
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
Ped.

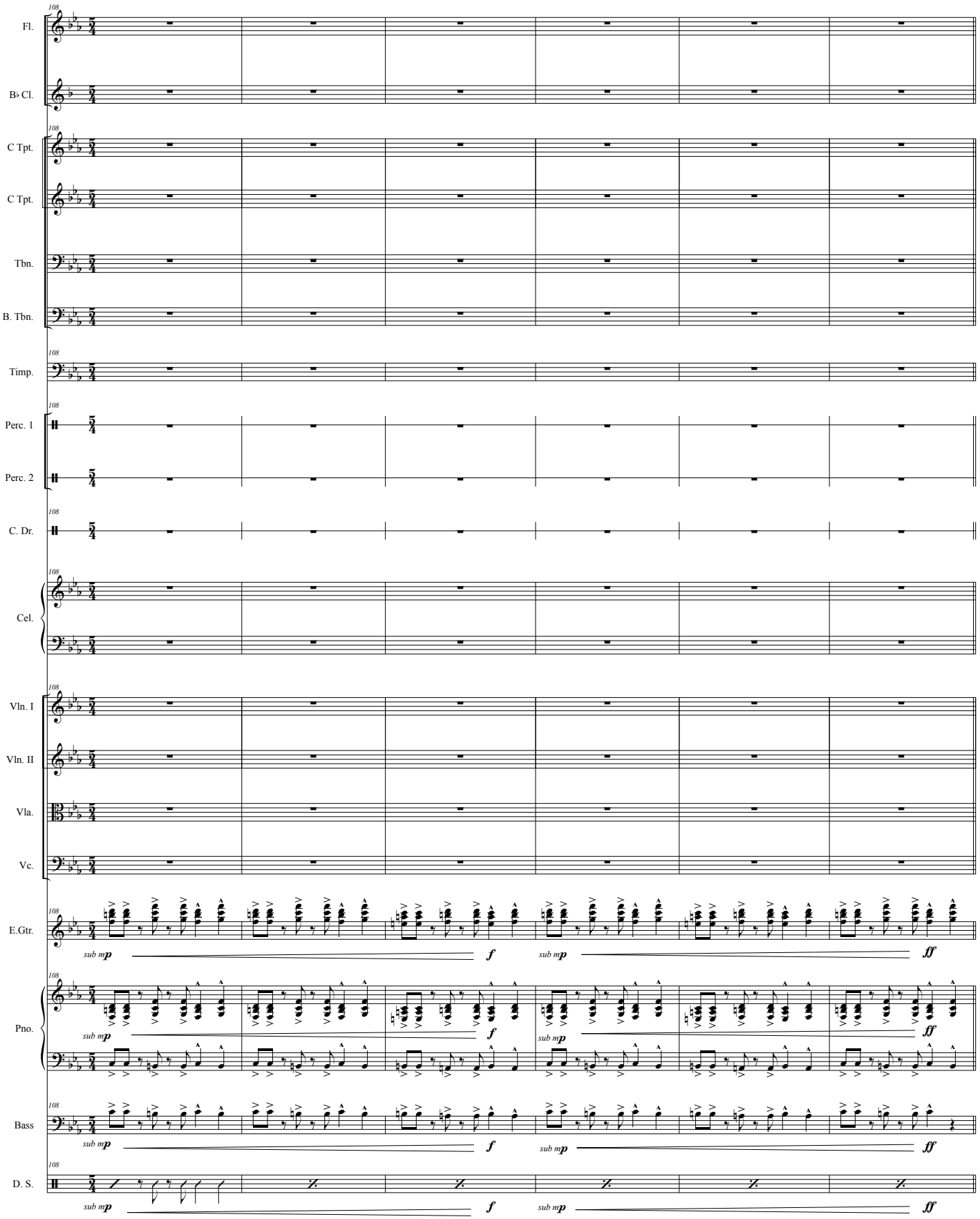

Lettering
"What happened
to our Furniture?"
Wait until
click comes back
♩= 186
00:15:04.000
Click for Conductor
Count off
J
Keaton hides indoors
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
mf
p
Ped.
WhaWha Pedal
+ = closed,o + open
C m 7
Fill

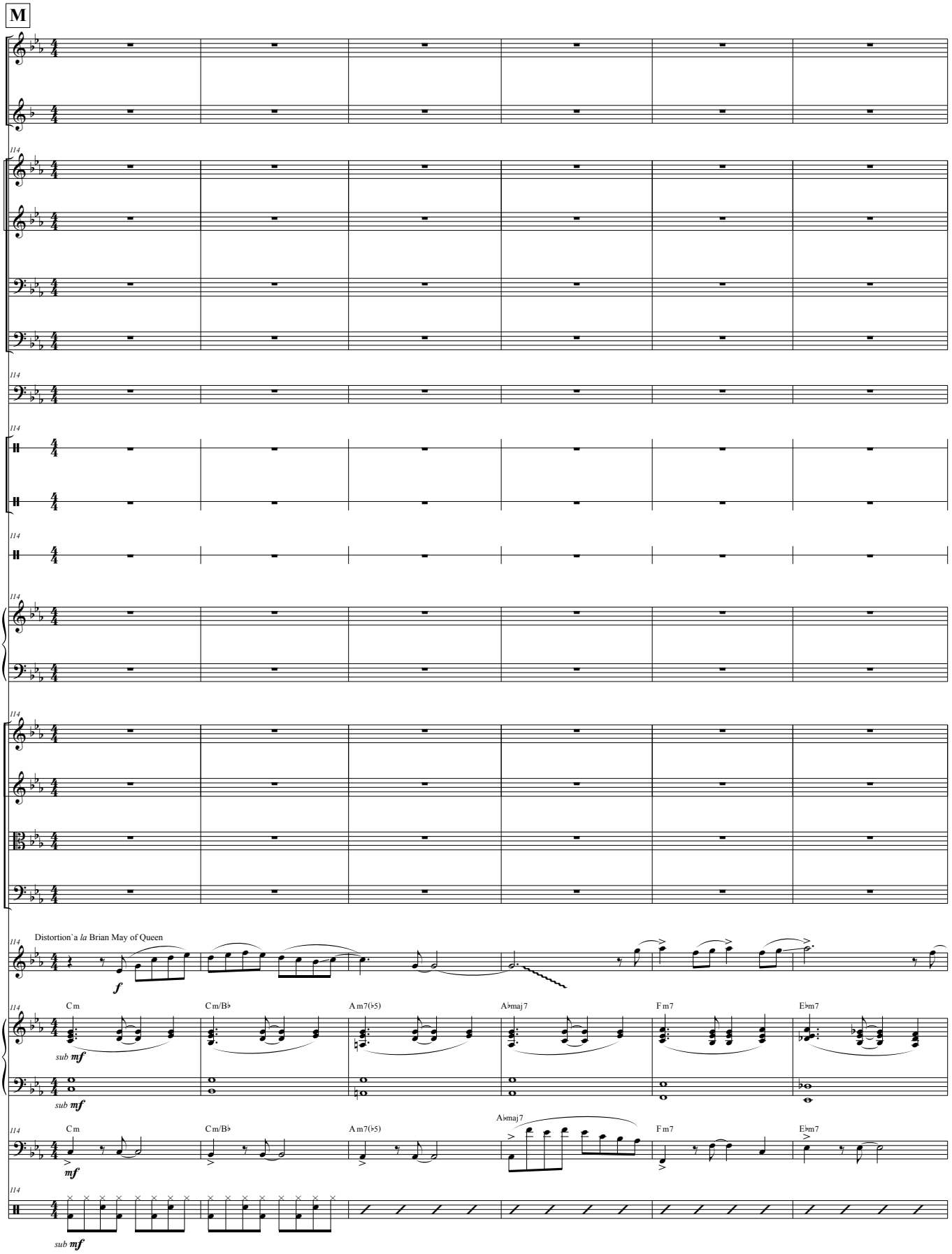

84
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
Cm/B♭
Am7(♭5)
A♭maj7
Fm7
E♭m7

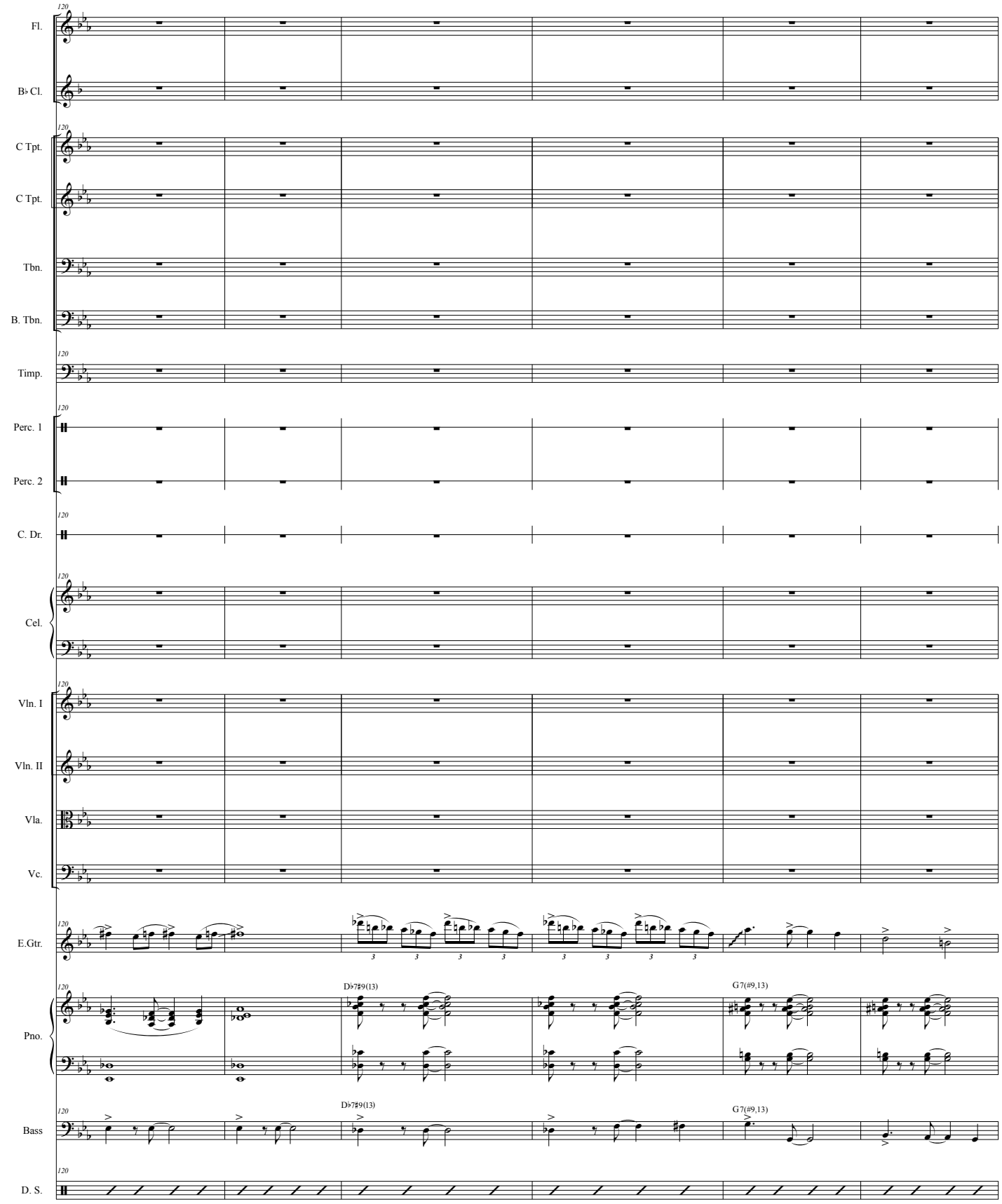

K
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
90
D♭7♯9(13)
G7(#9,13)
Cm
Solo Piano
sub f

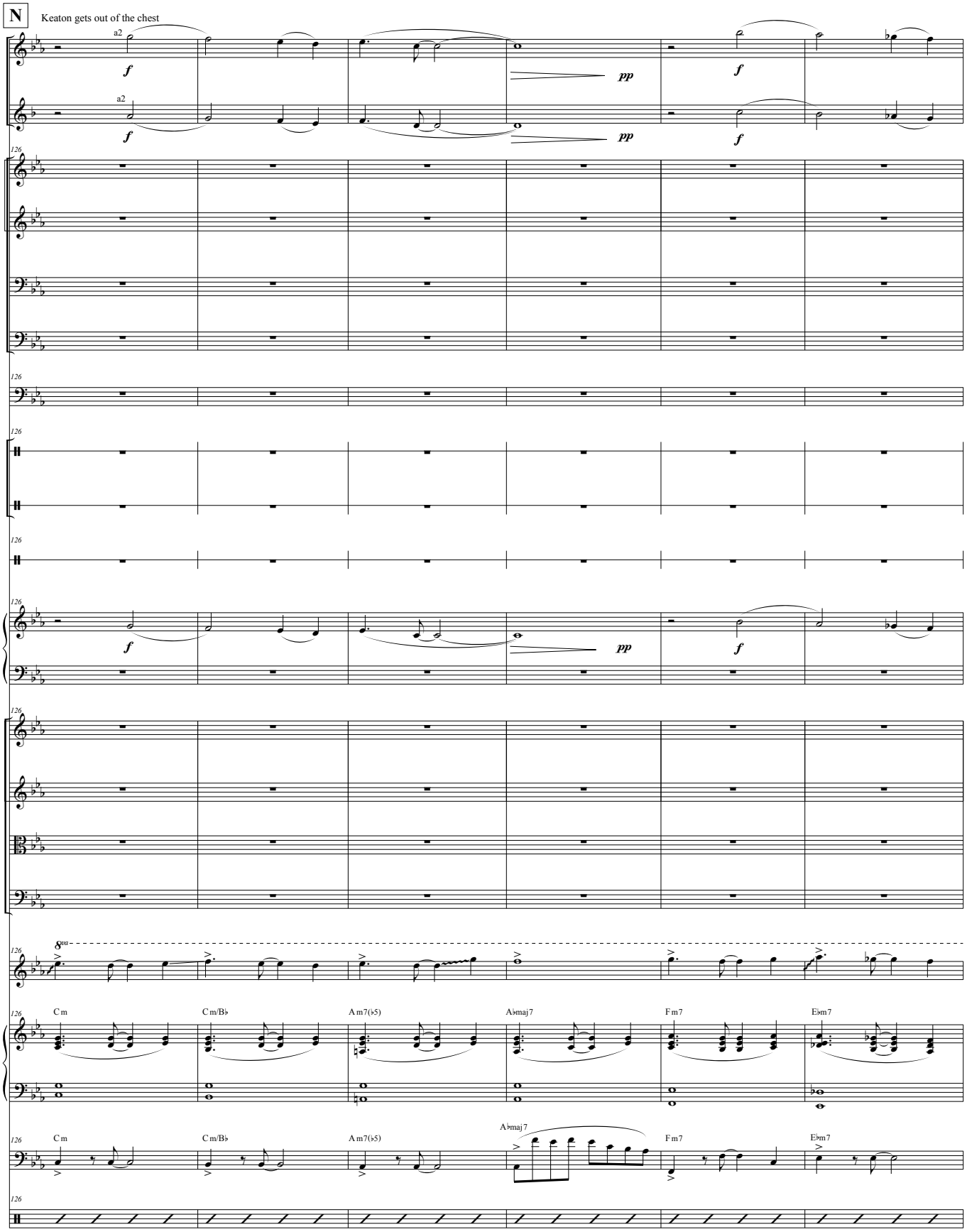

96
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
Cm/B♭
Am7(♭5)
A♭maj7
Fm7
E♭m7

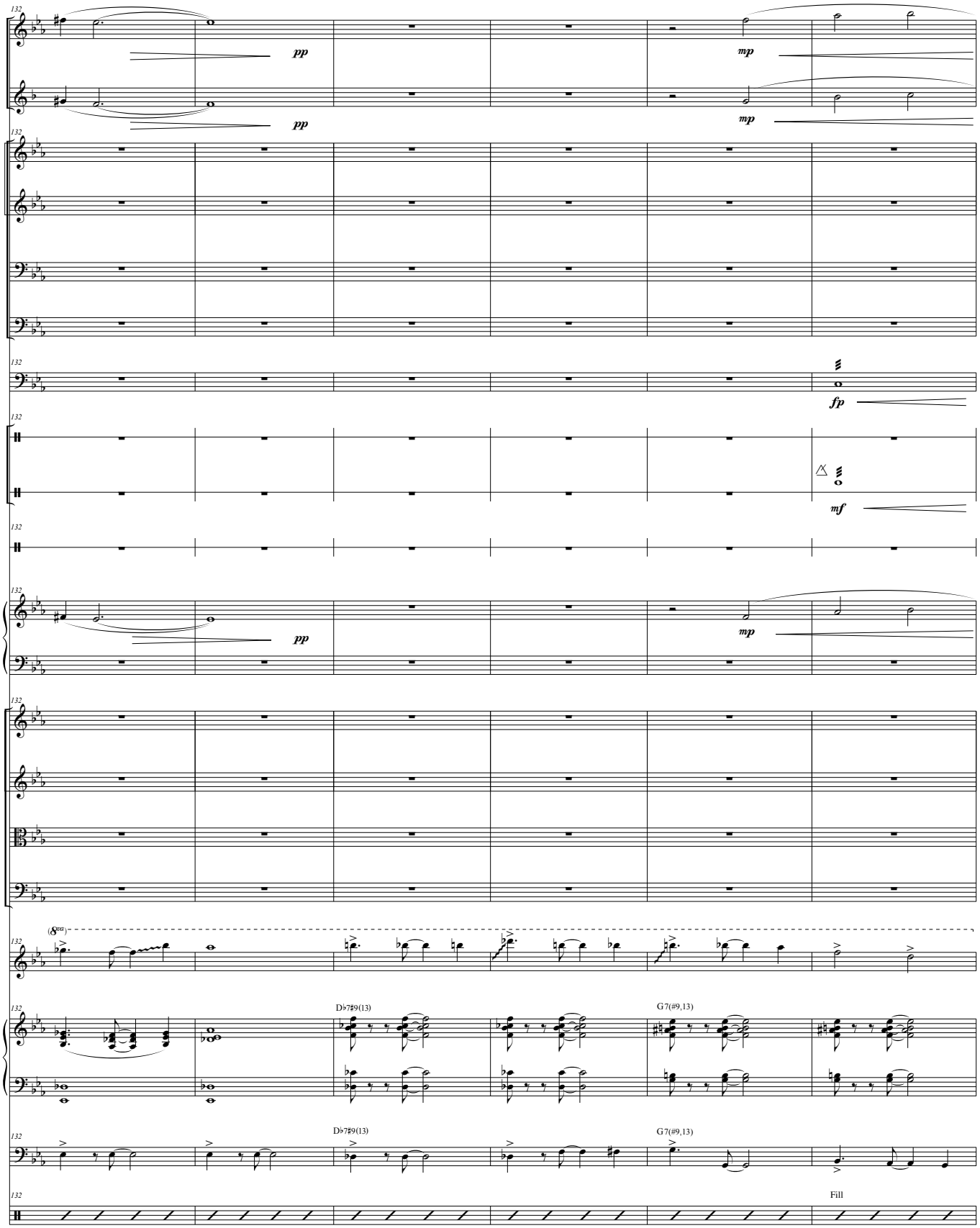

L
102
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
D♭7♯9(13)
G7(#9,13)
C m
sub ff
Pno.
ff
Bass
D♭7♯9(13)
G7(#9,13)
sub ff
D. S.
Snr
sub ff

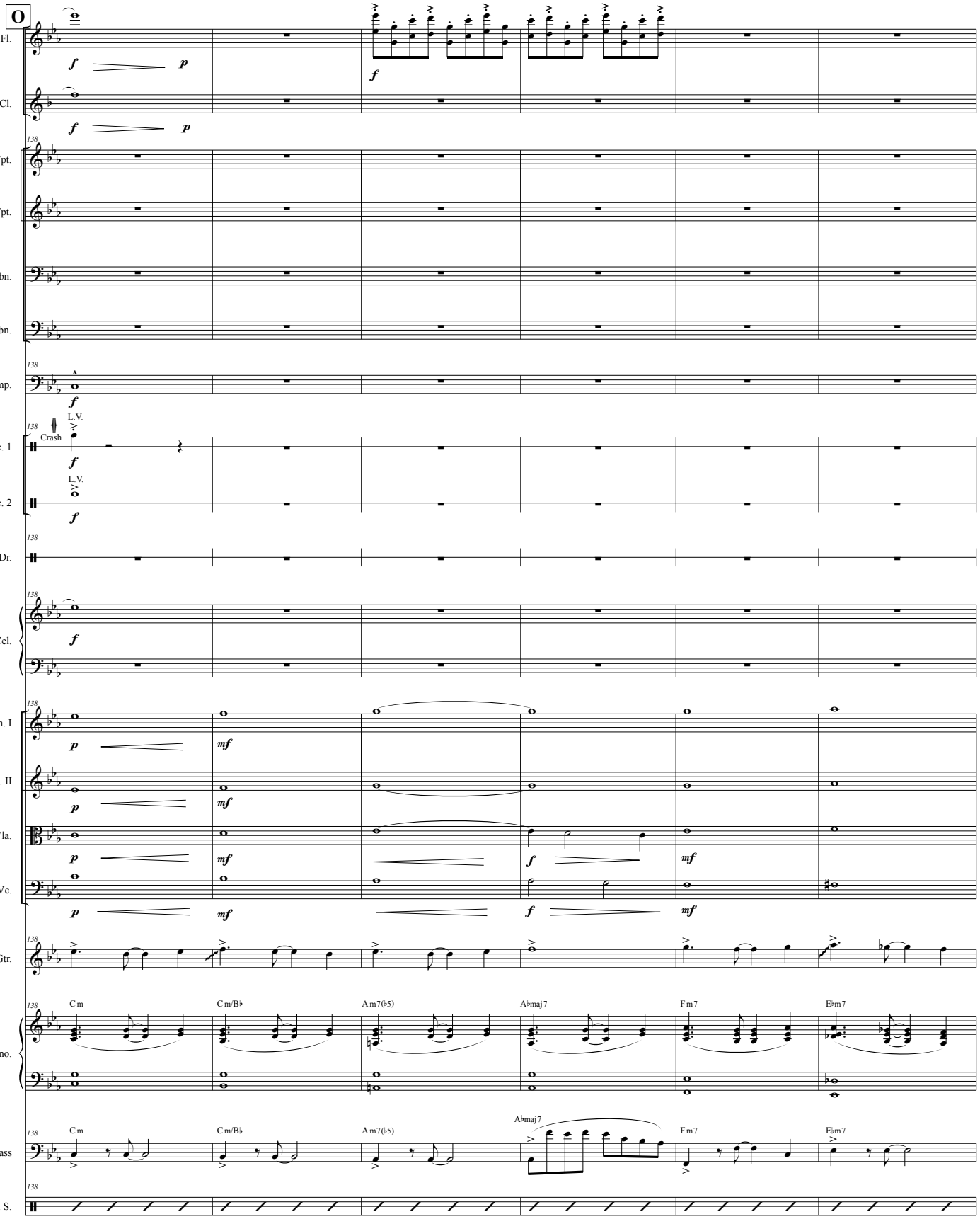

108
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
sub mp
f
ff

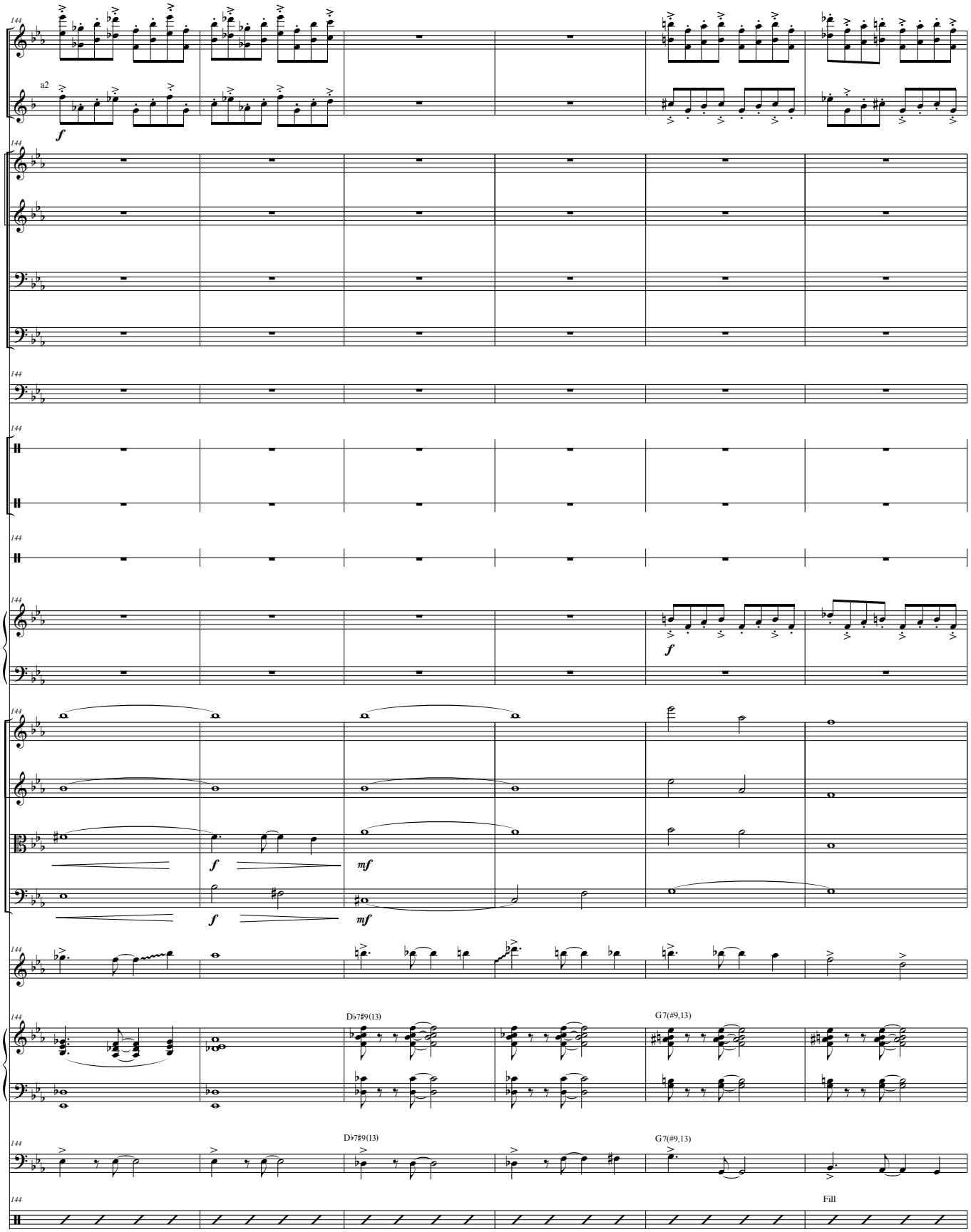

M
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Distortion`a *la* Brian May of Queen
Pno.
Bass
D. S.
C m
C m/B♭
A m7(♭5)
A♭maj 7
F m7
E♭m7
sub mf

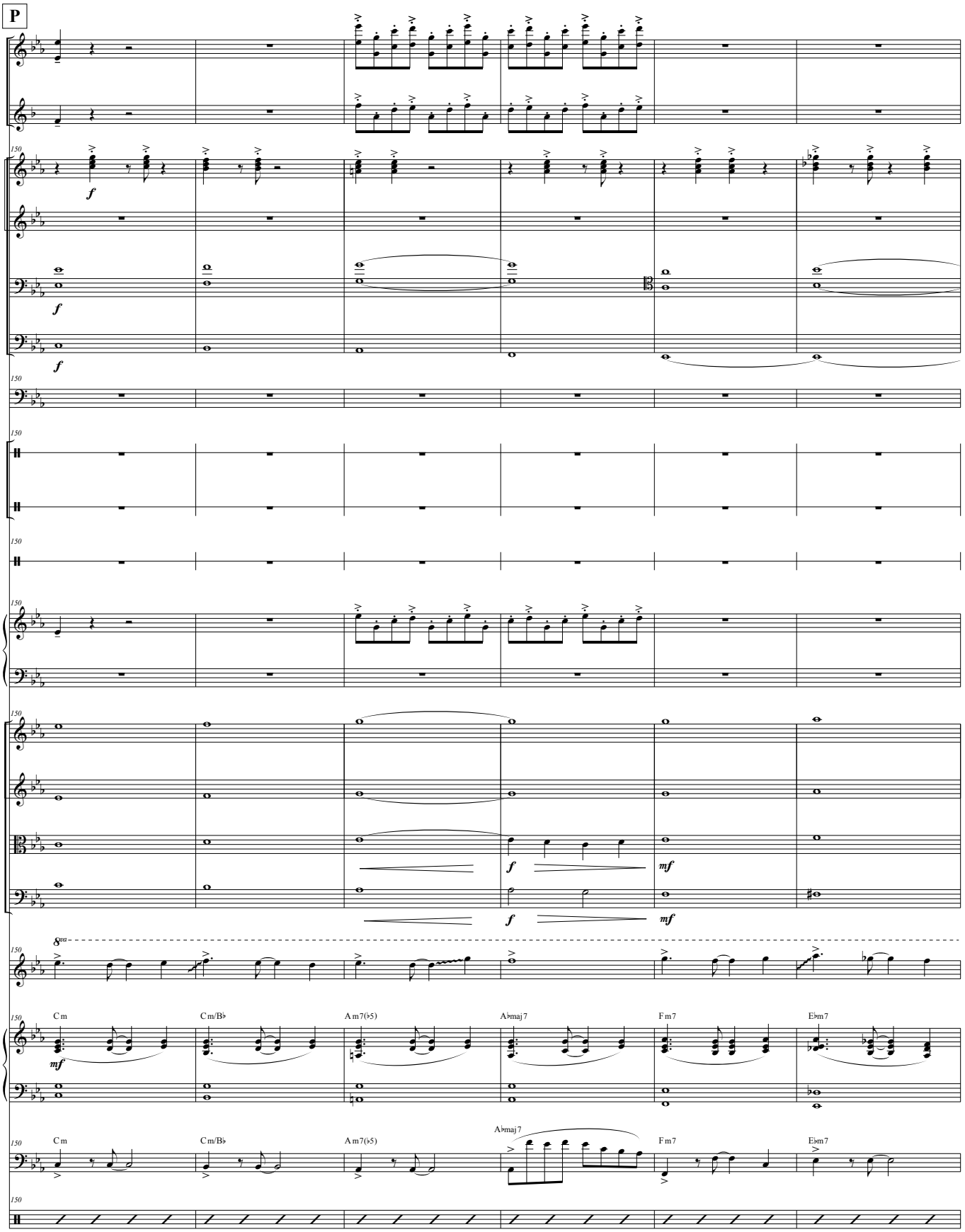

Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
120
D♭7♯9(13)
G7(#9,13)

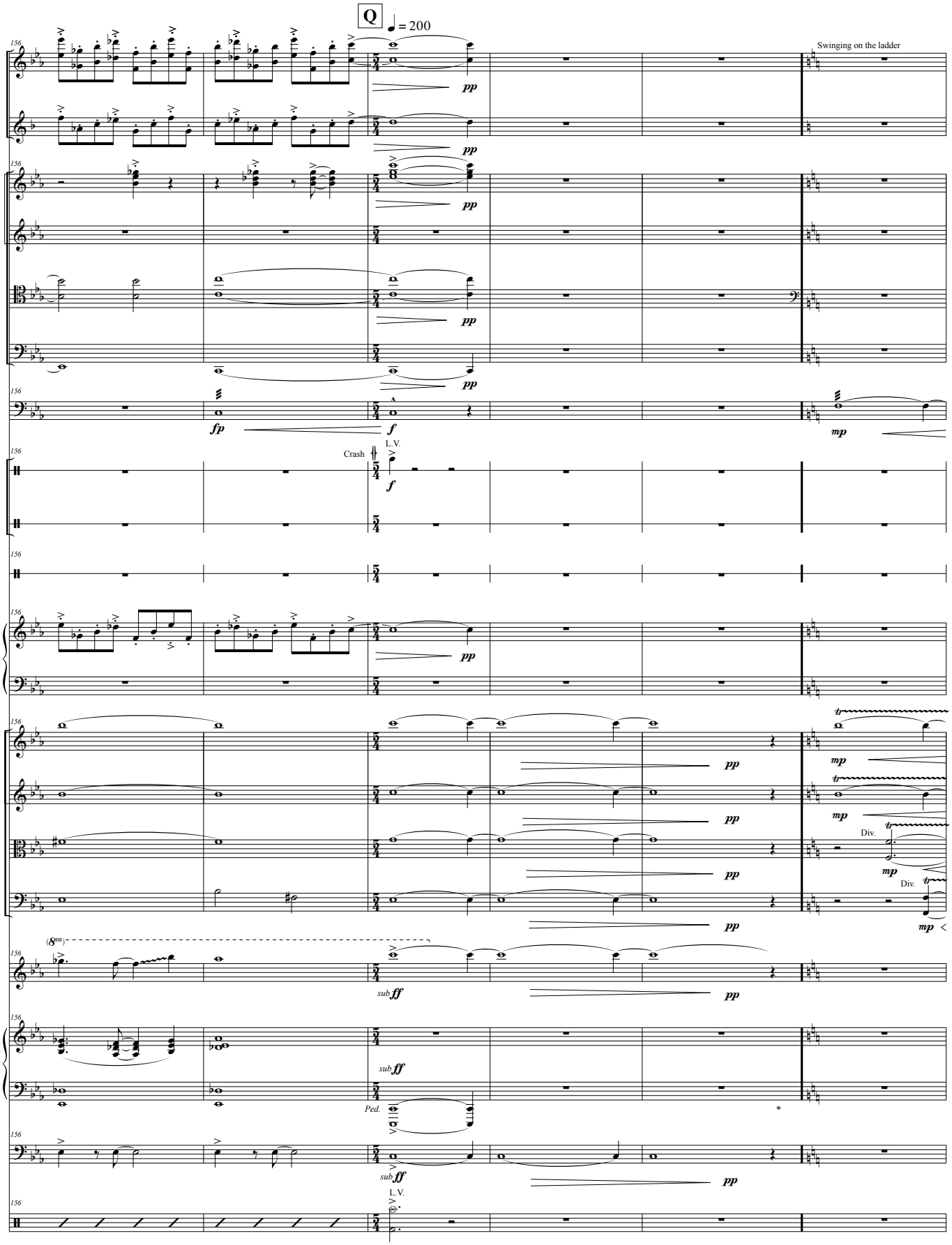

N
Keaton gets out of the chest
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
f
pp
126
8va
C m
C m/B♭
A m7(♭5)
A♭maj7
F m7
E♭m7

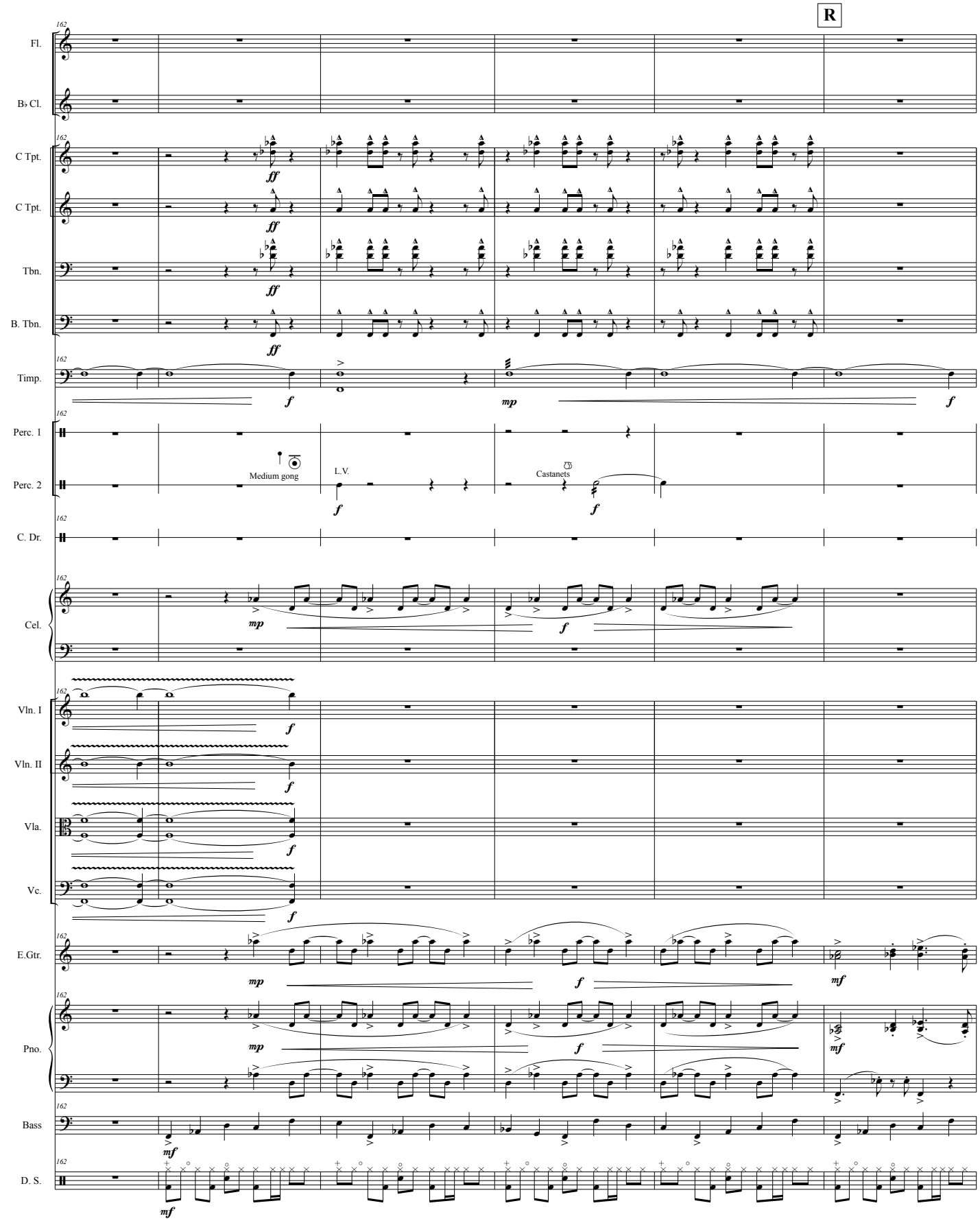

132
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
pp
mp
fp
mf
(8va)
D♭7♯9(13)
G7(#9,13)
Fill

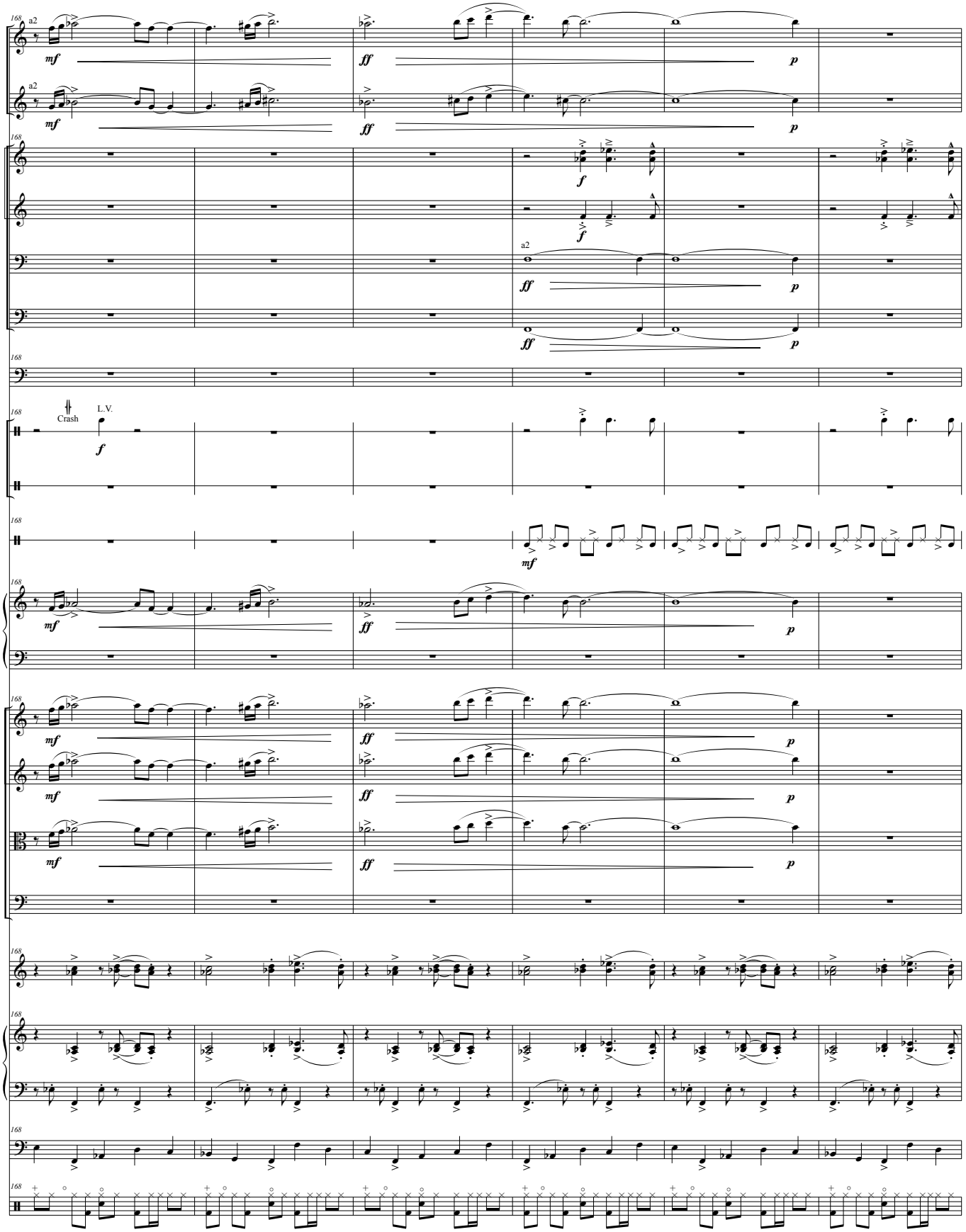

O
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Crash
L.V.
Perc. 2
L.V.
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
C m
C m/B♭
A m7(♭5)
A♭maj 7
F m7
E♭m7
138

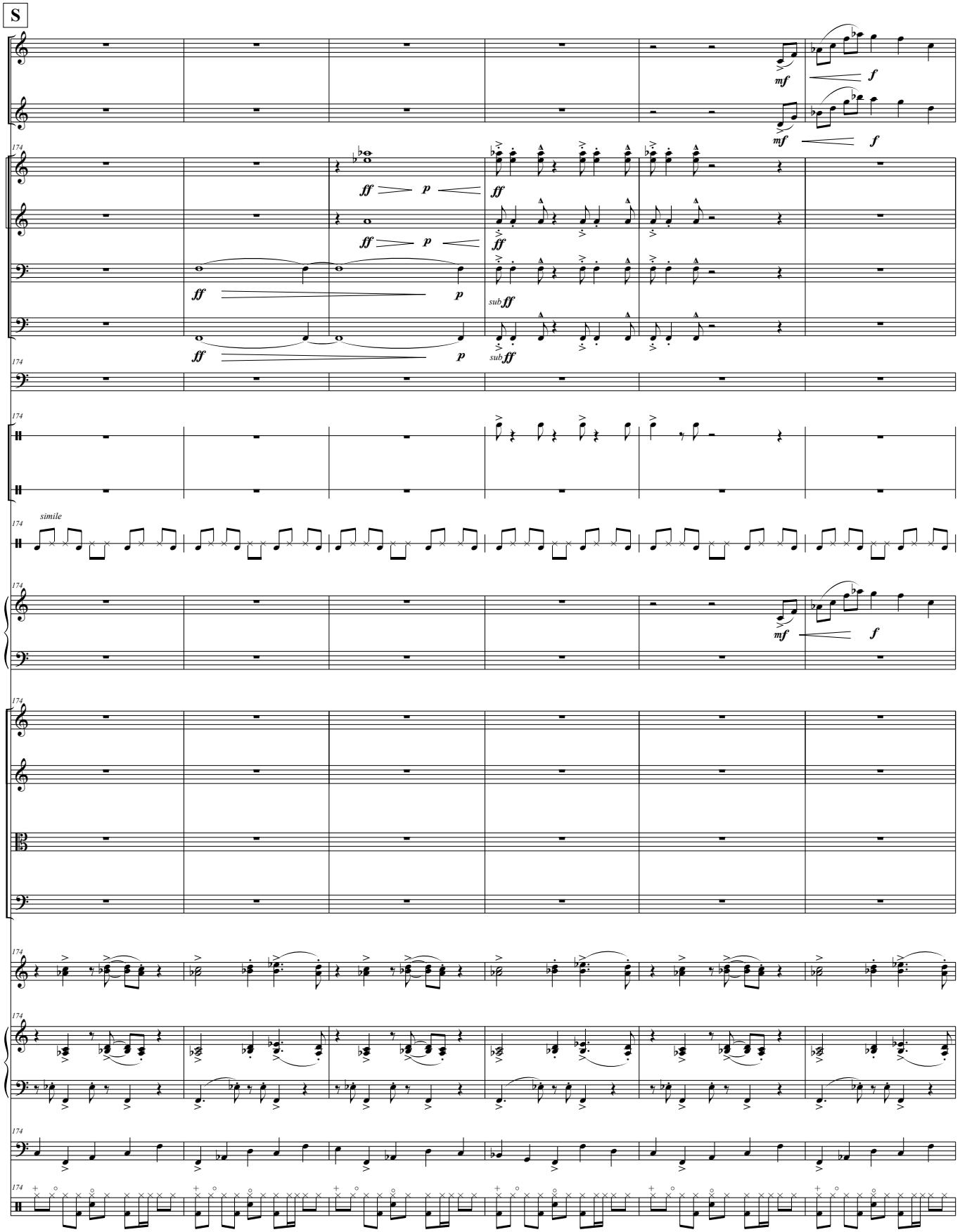

Fl.
B♭ Cl.
a2
f
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
f
Vln. I
Vln. II
Vla.
Vc.
f
mf
f
mf
E.Gtr.
Pno.
D♭7♯9(13)
G7(♯9,13)
Bass
D♭7♯9(13)
G7(♯9,13)
D. S.
Fill

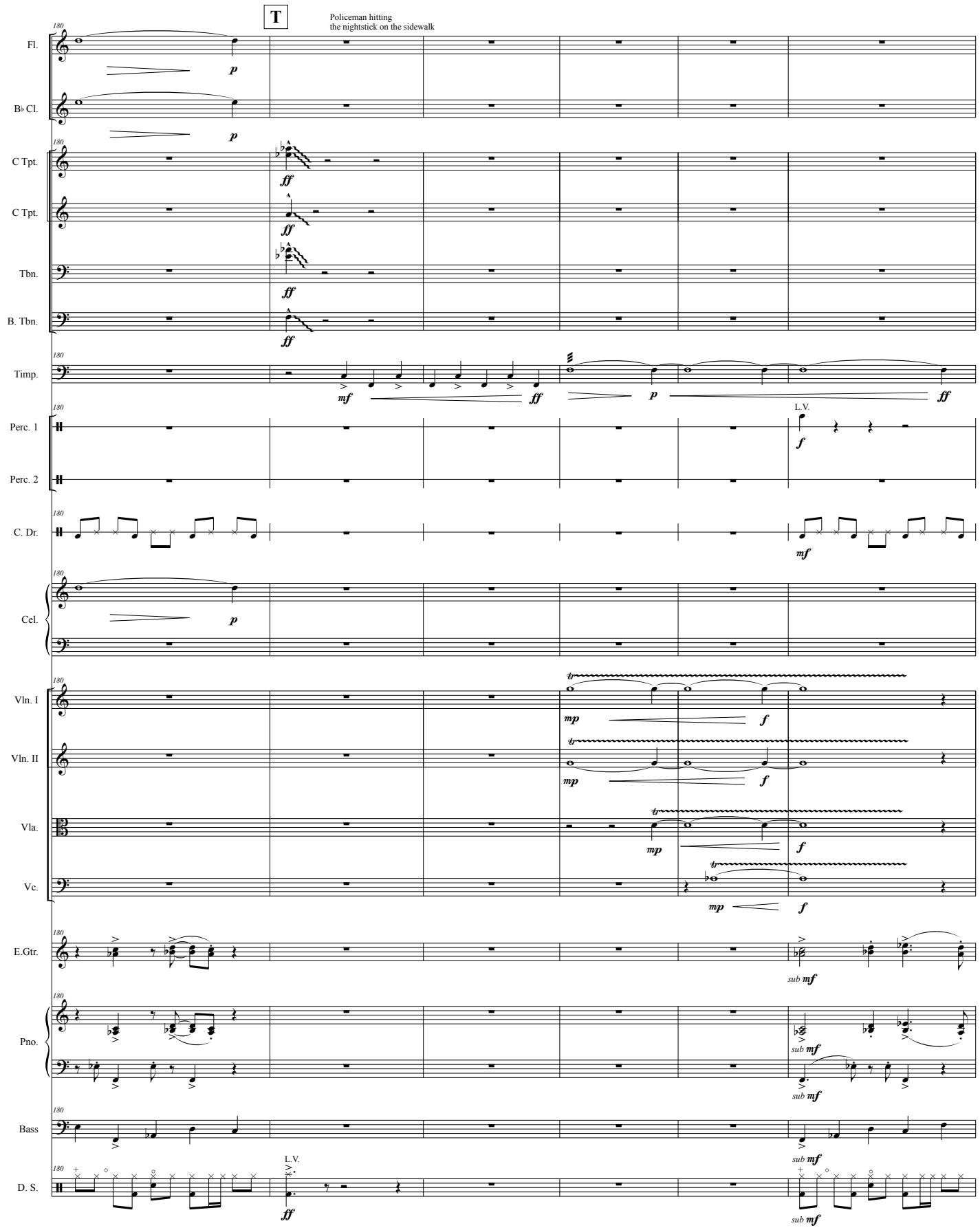

P
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
150
f
mf
C m
C m/B♭
A m7(♭5)
A♭maj 7
F m7
E♭m7

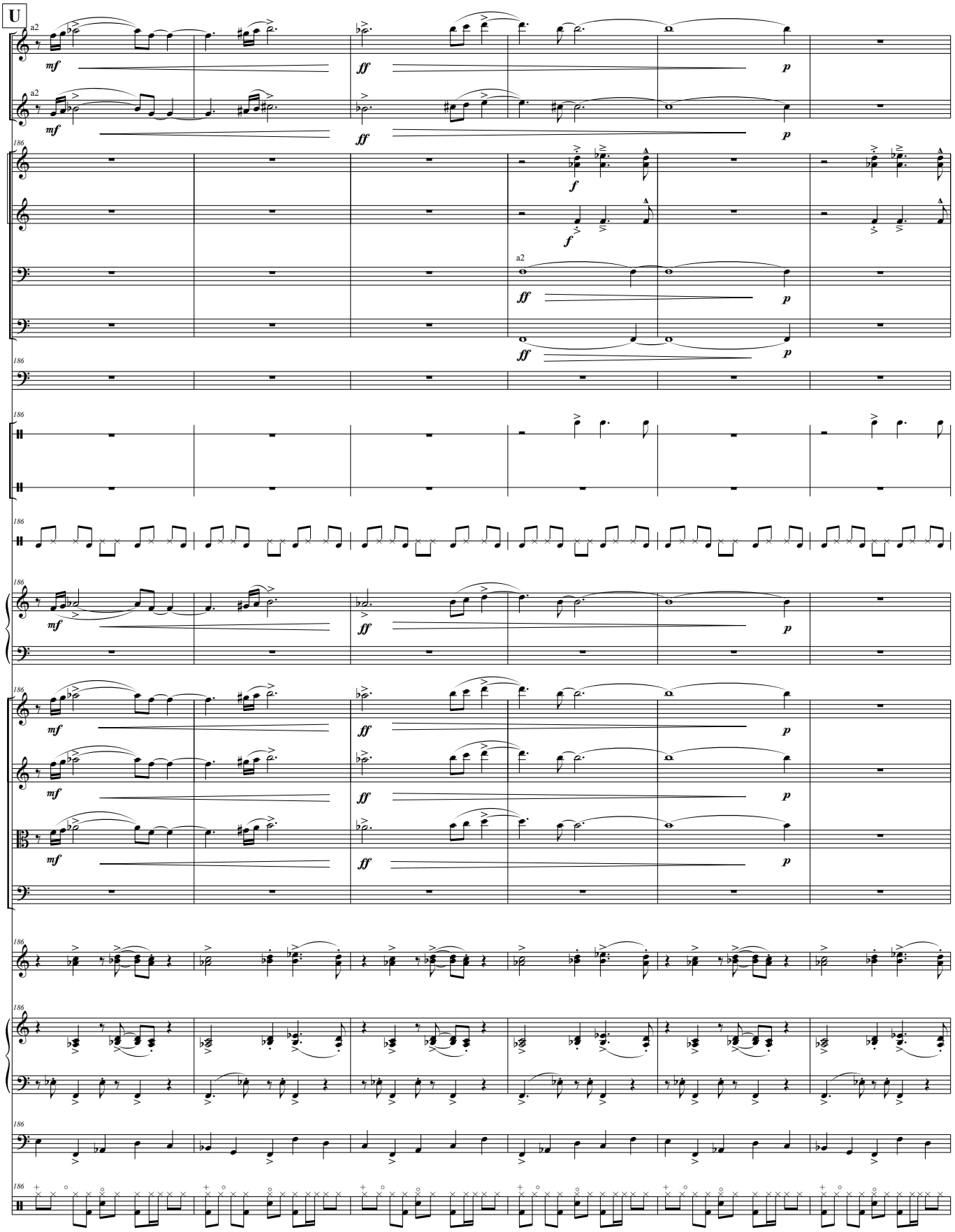

Q
♩ = 200
Swinging on the ladder
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Crash
L.V.
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Ped.
Bass
D. S.
Div.
156

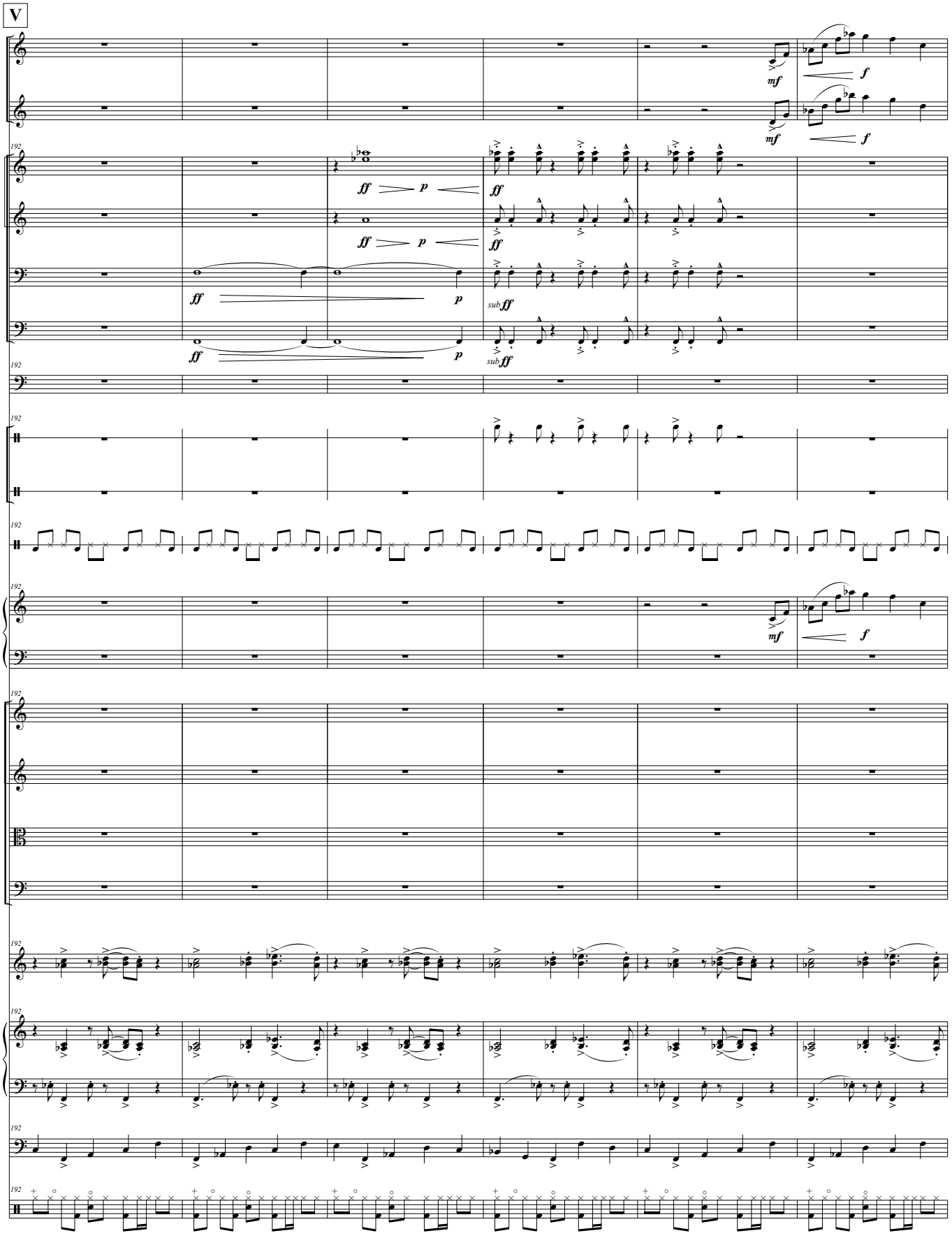

R
162
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
Medium gong
L.V.
Castanets
ff
f
mp
mf

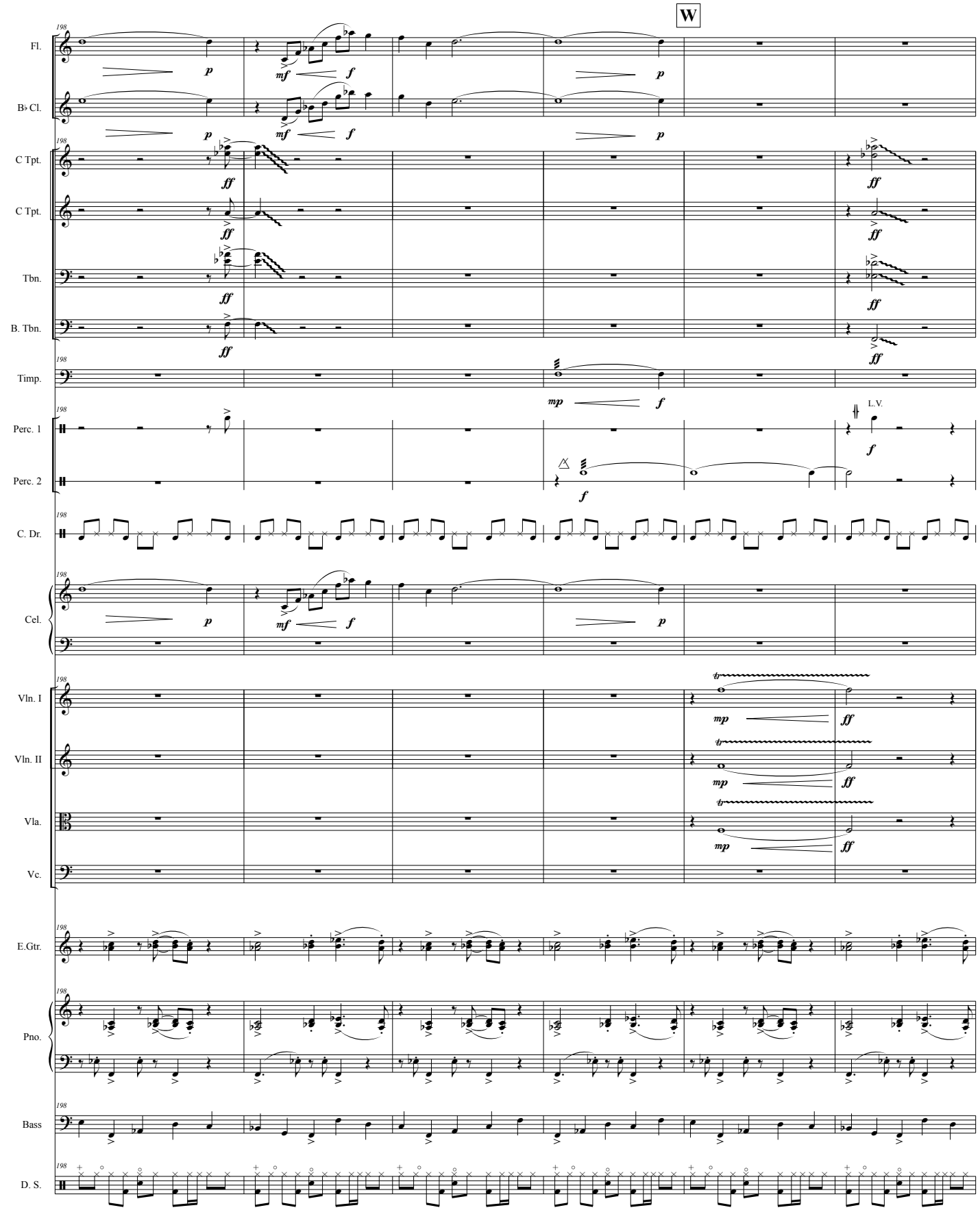

168
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
Crash
L.V.
mf
ff
f
p

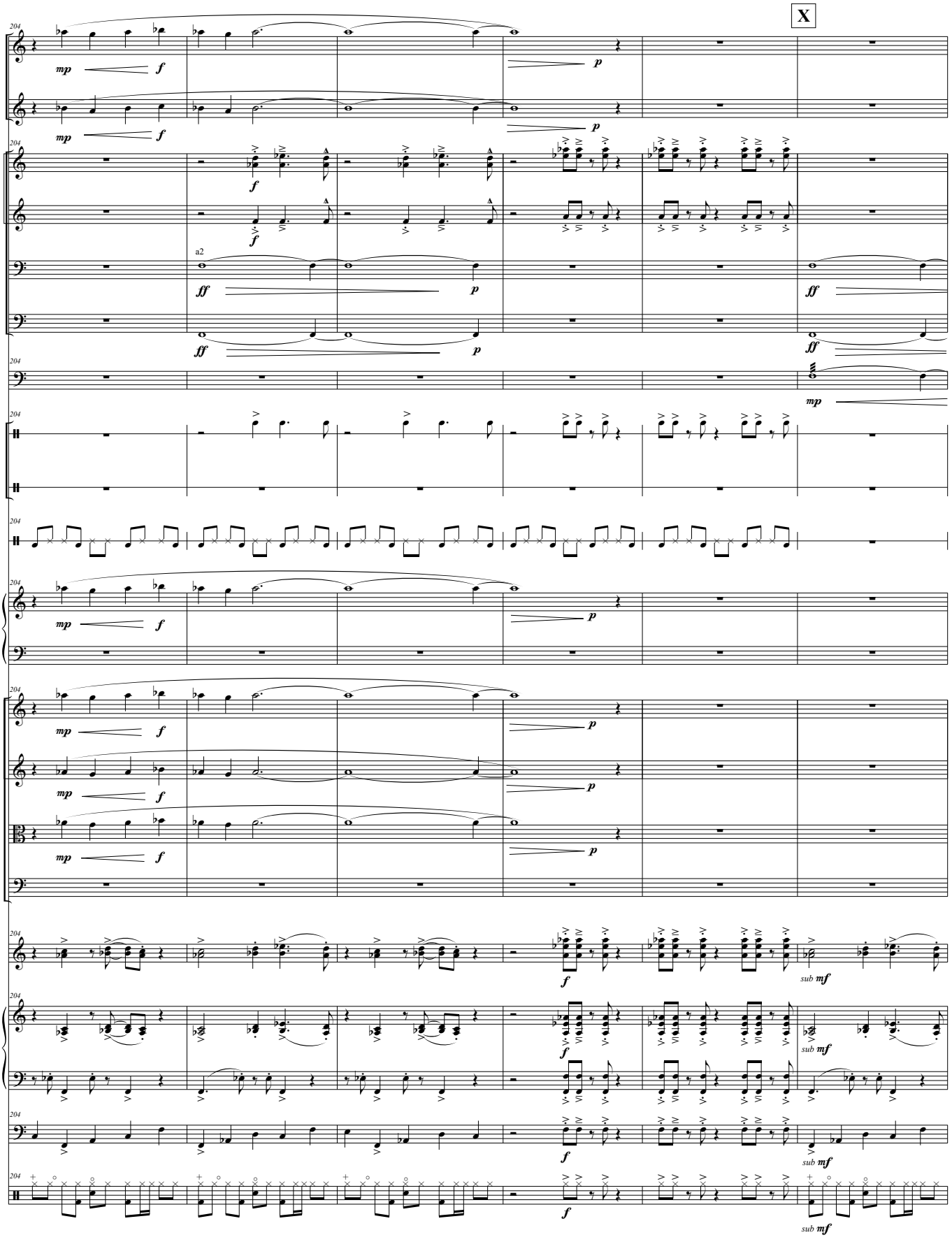

S
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
174
mf
f
ff
p
sub ff
simile

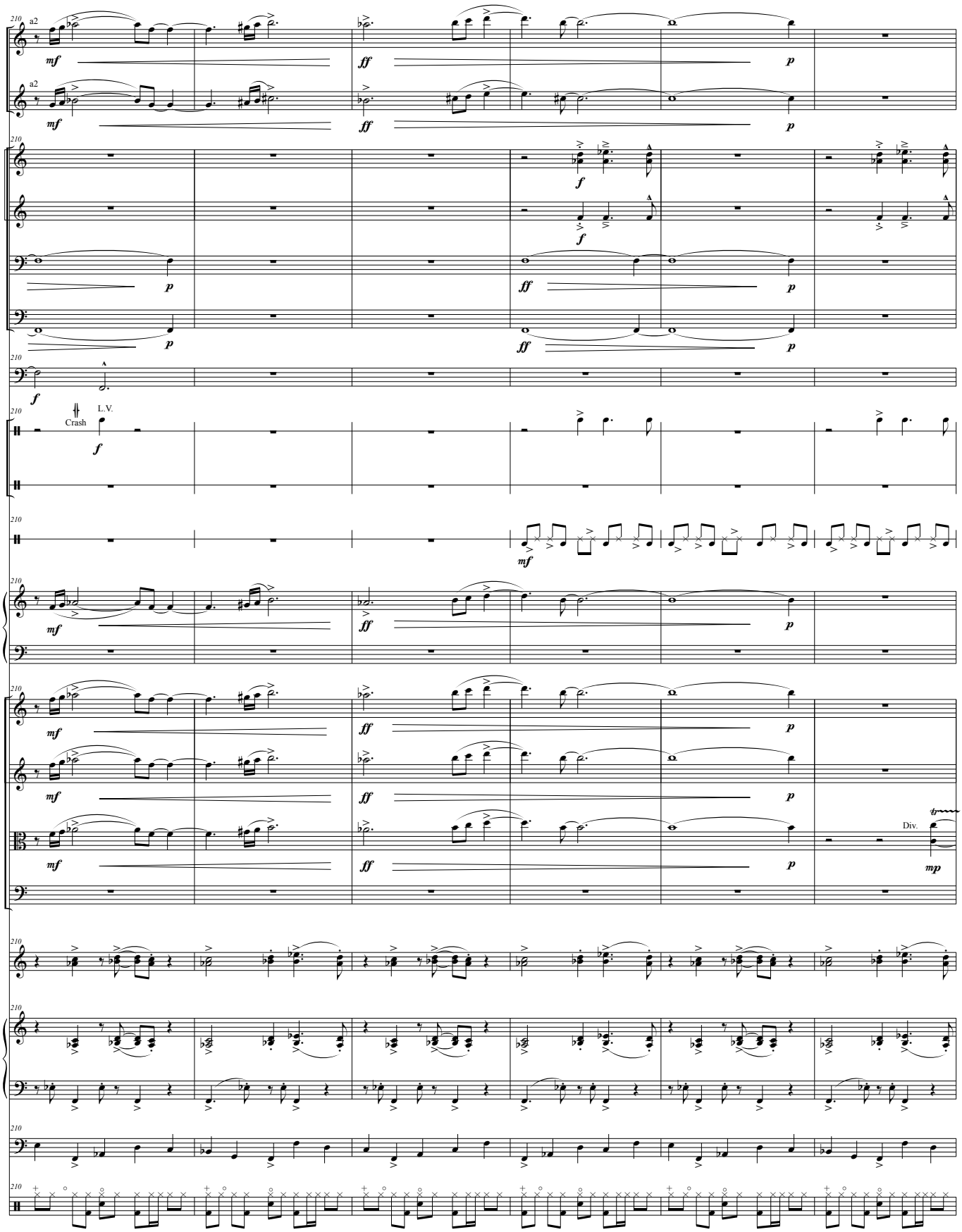

T
Policeman hitting
the nightstick on the sidewalk
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
L.V.
sub mf

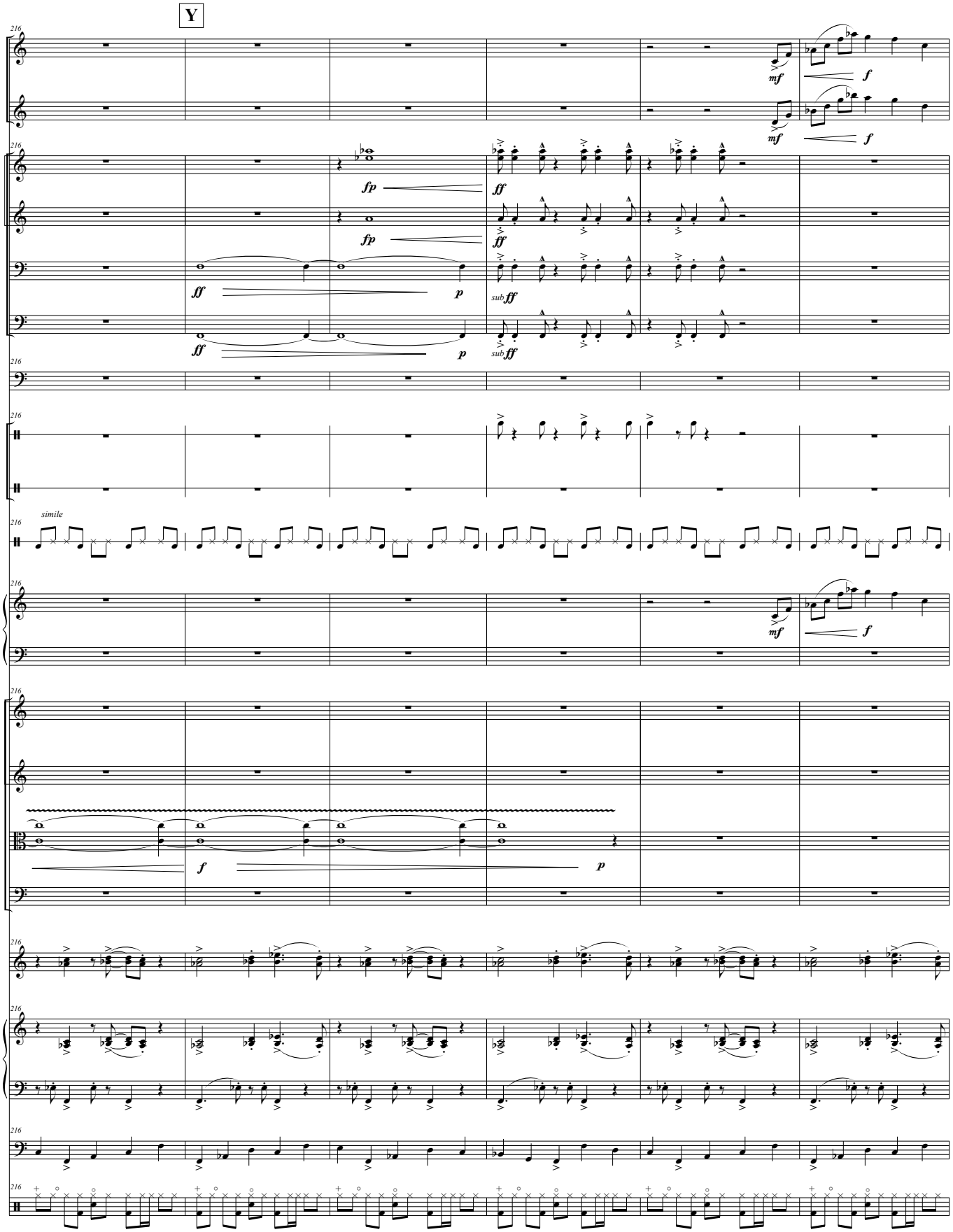

U
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
mf
ff
p
f
186

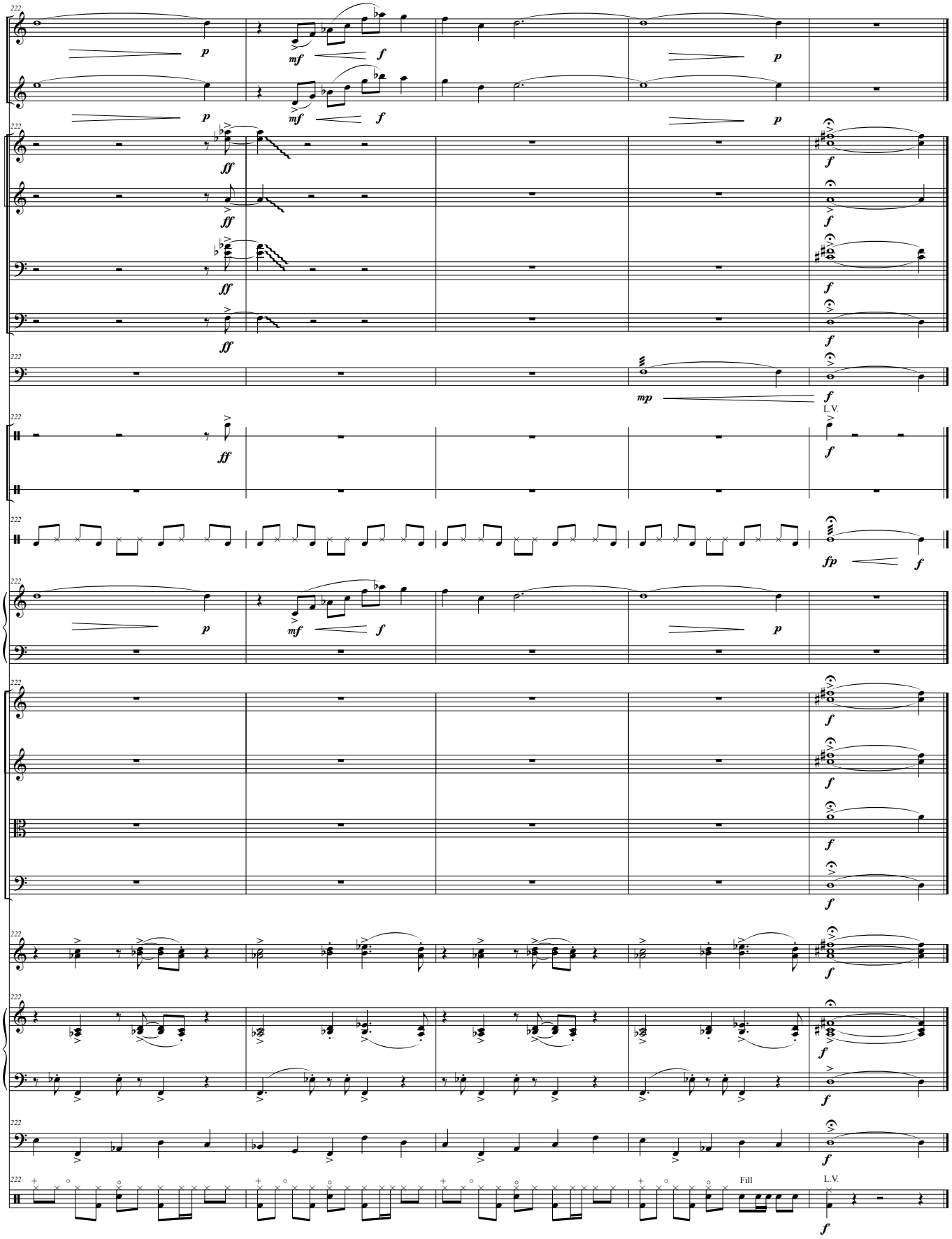

V
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
192
mf
f
ff
p
sub ff


W
198
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
L.V.

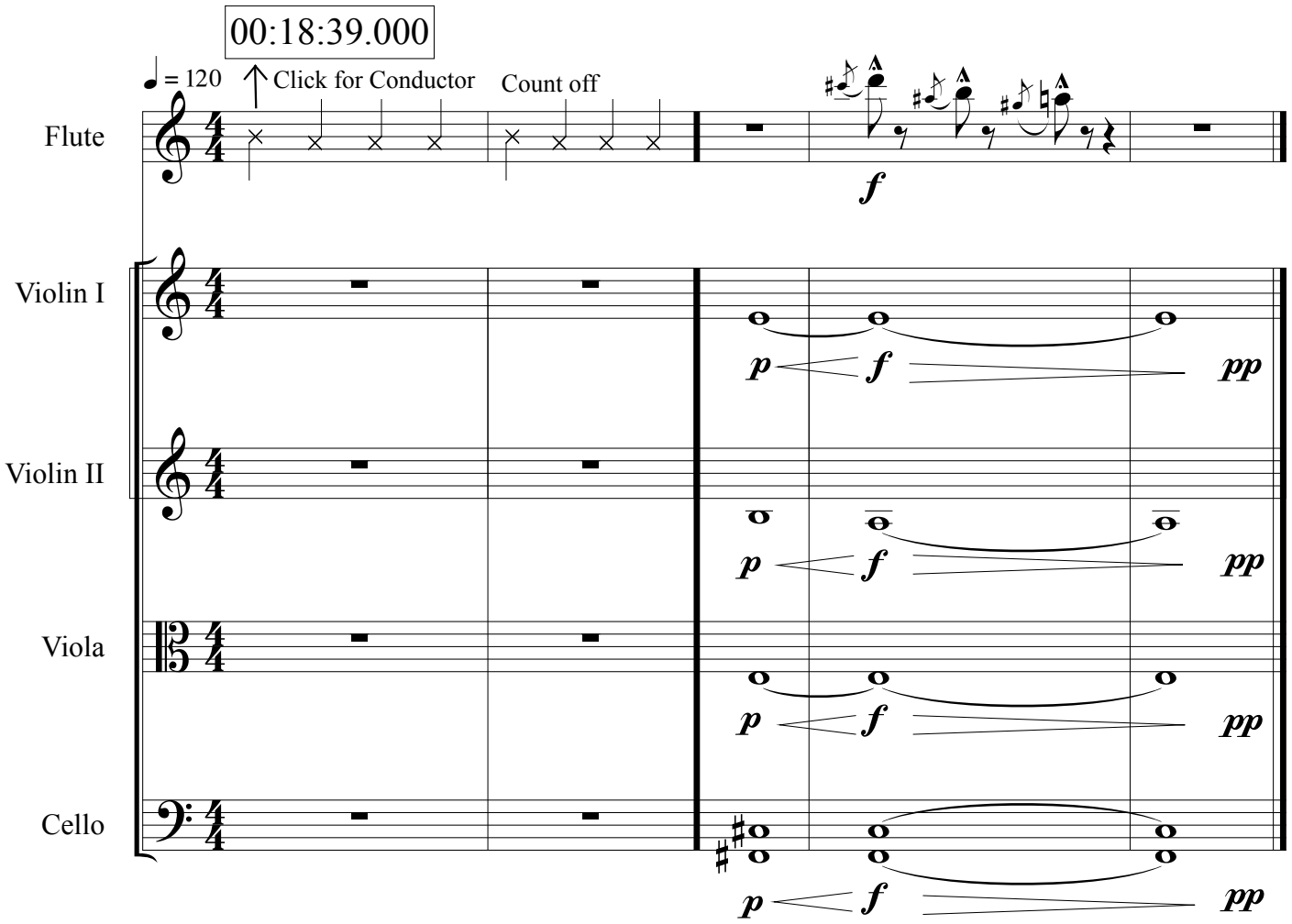

X
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
mp
f
p
ff
sub mf


Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
Crash
L.V.
Div.


Y
Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
simile

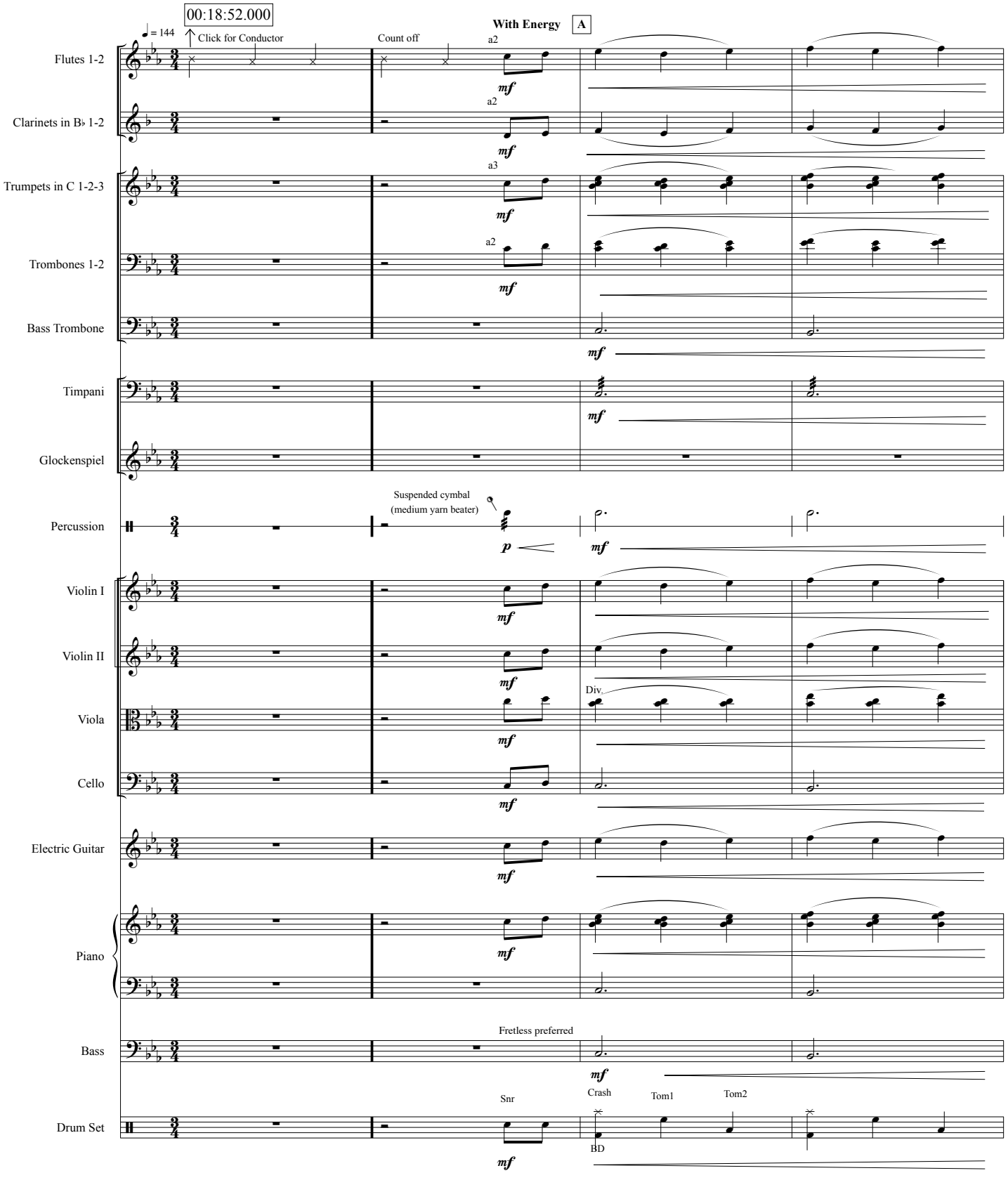

Fl.
B♭ Cl.
C Tpt.
C Tpt.
Tbn.
B. Tbn.
Timp.
Perc. 1
Perc. 2
C. Dr.
Cel.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
222
p
mf
f
ff
mp
fp
L.V.
Fill

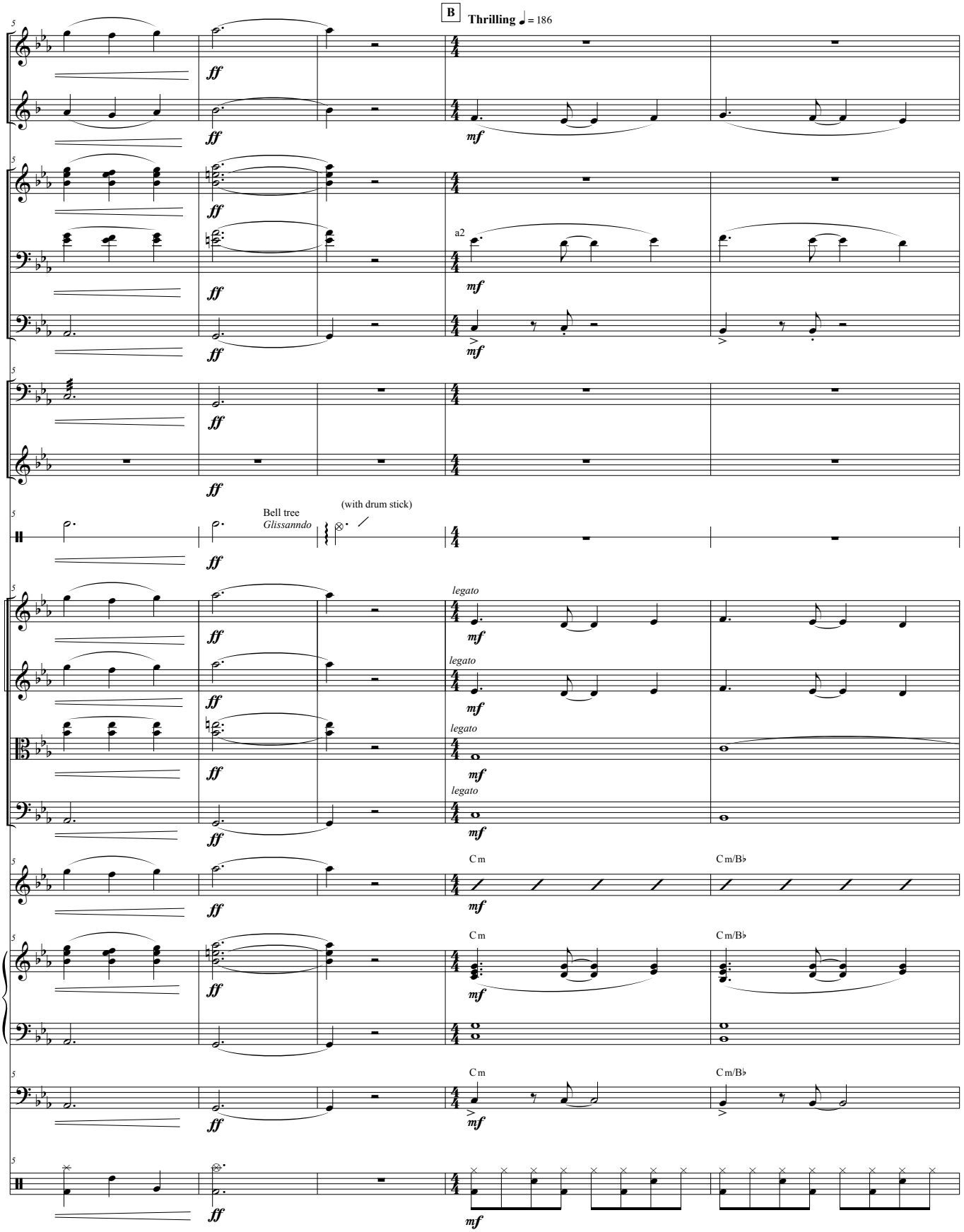
20. Farewell

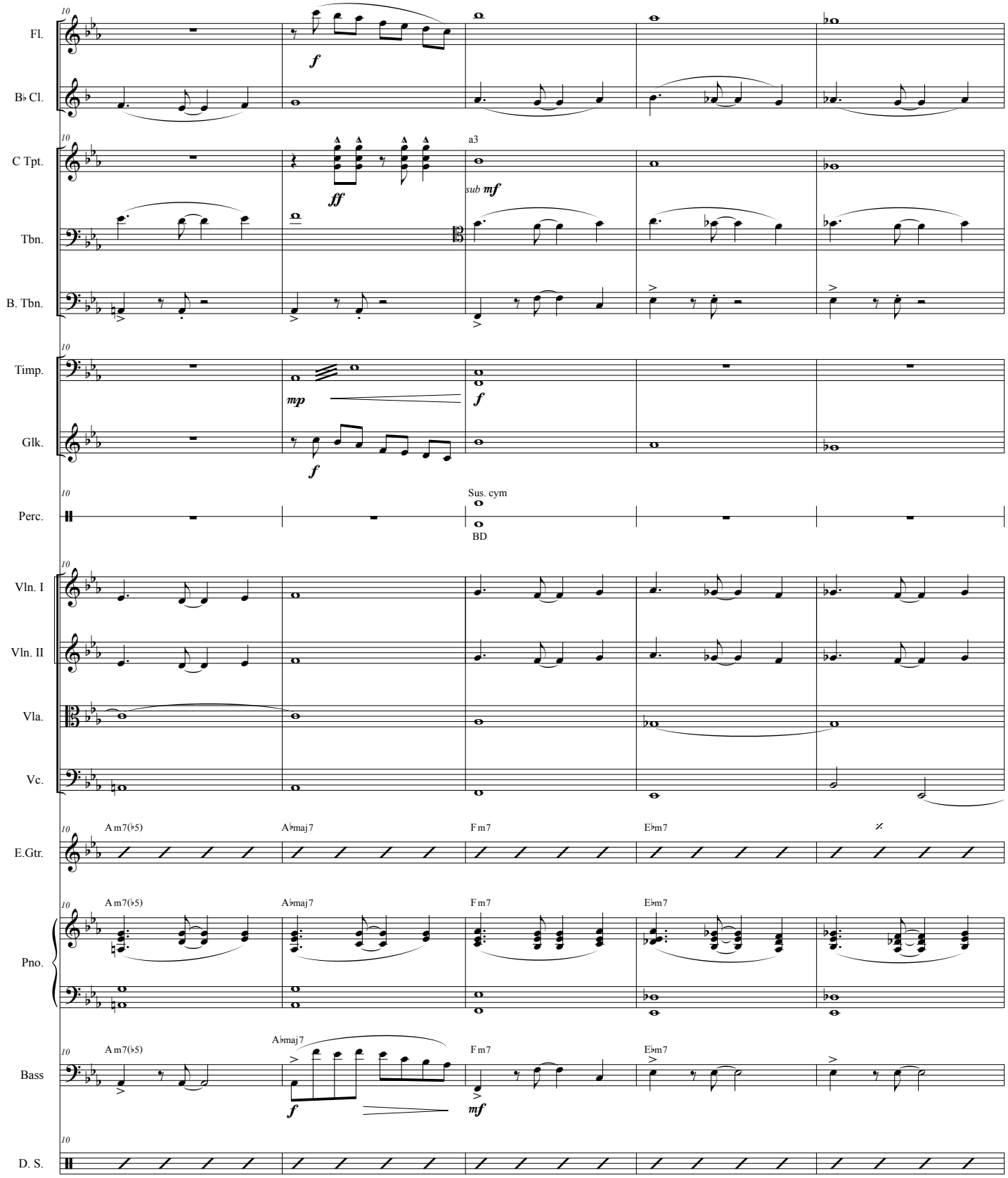

00:18:39.000
= 120
Click for Conductor
Count off
Flute
Violin I
Violin II
Viola
Cello
f
p
f
pp

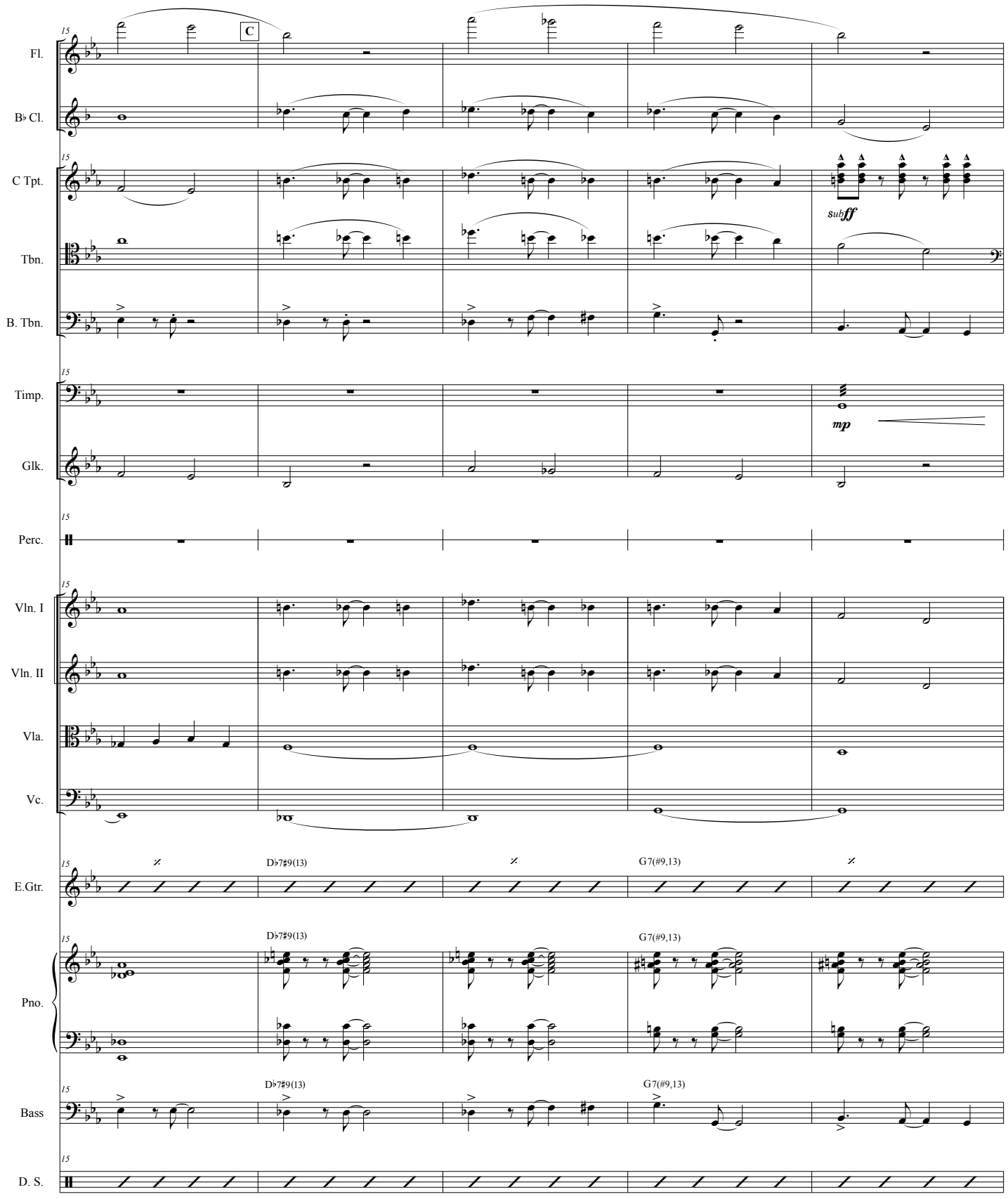
21. Closing Credits

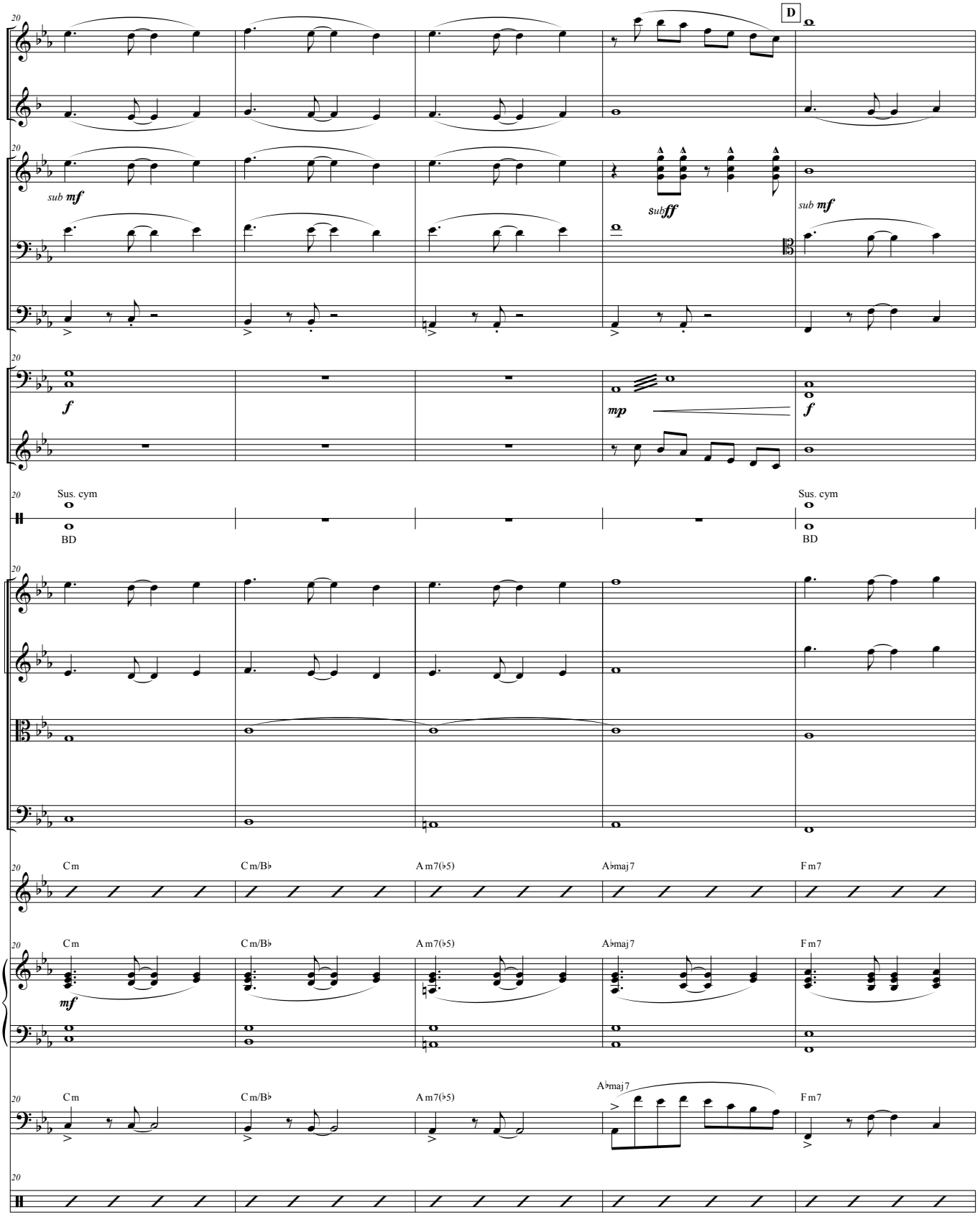
Tony Moreira

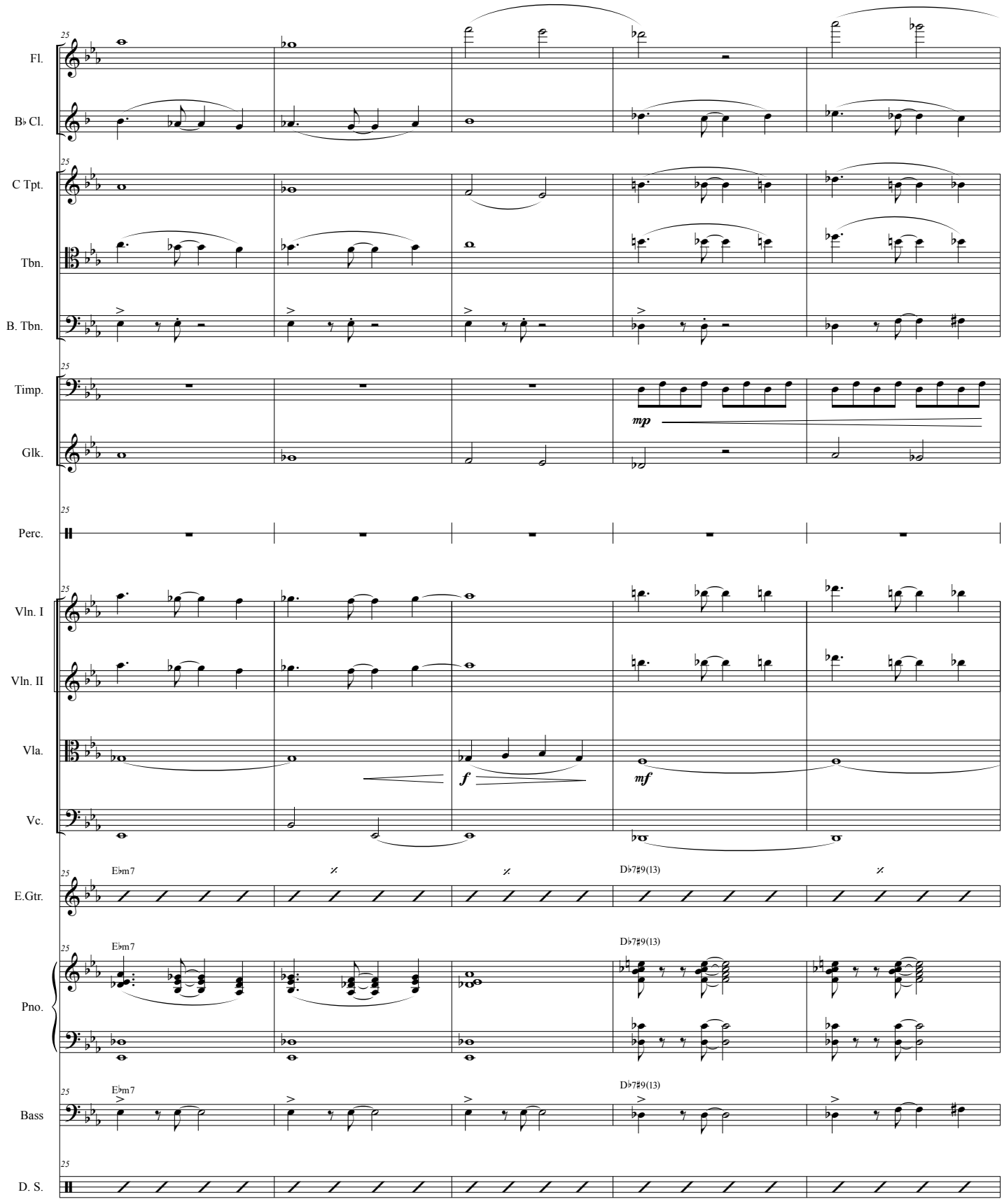


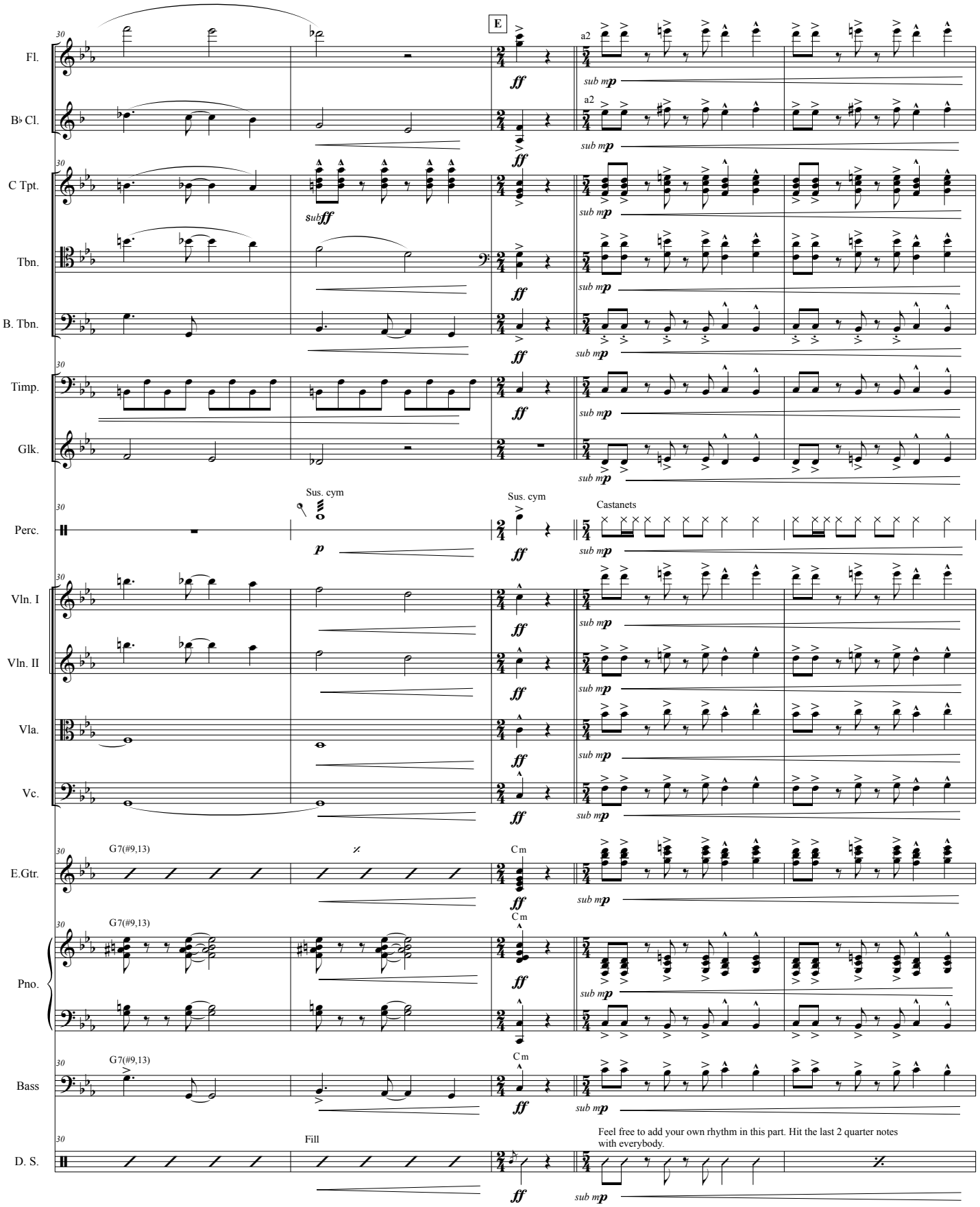

B
Thrilling ♩= 186
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Bell tree
Glissanndo
(with drum stick)
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
legato
C m
C m/B♭
ff
mf

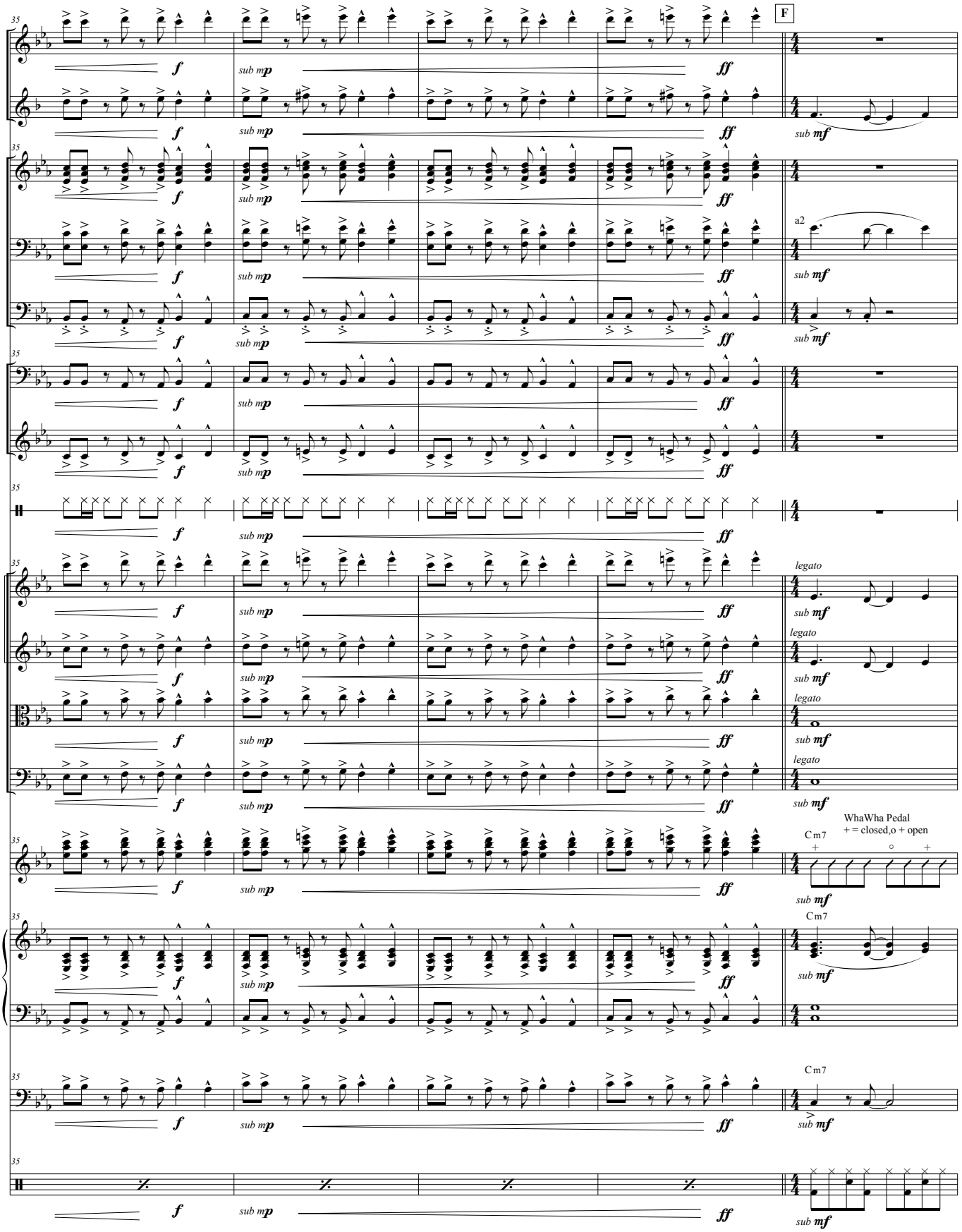

Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a3
sub mf
Sus. cym
BD
A m7(♭5)
A♭maj7
F m7
E♭m7

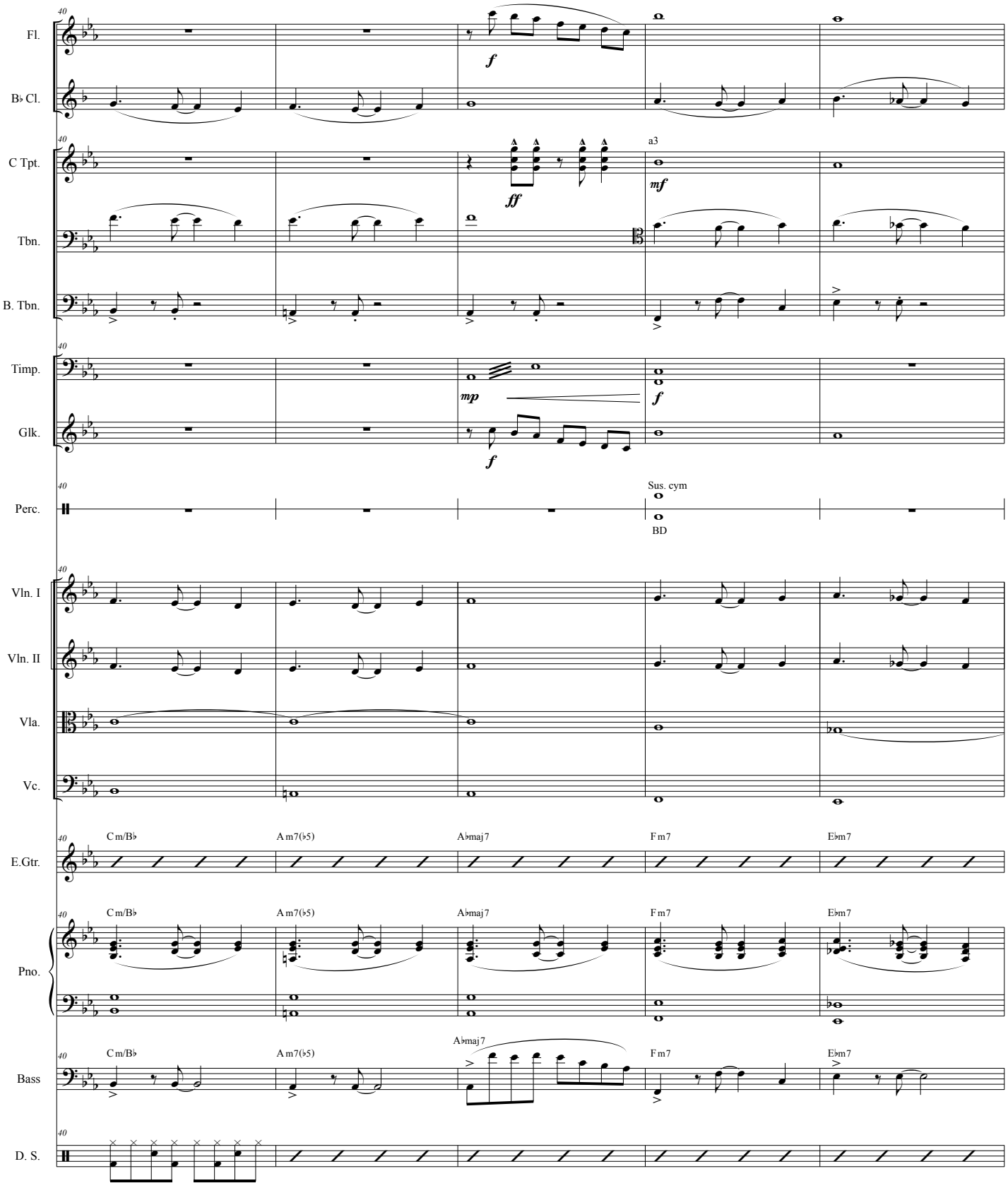

15
C
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
subff
mp
D♭7♯9(13)
G7(#9,13)

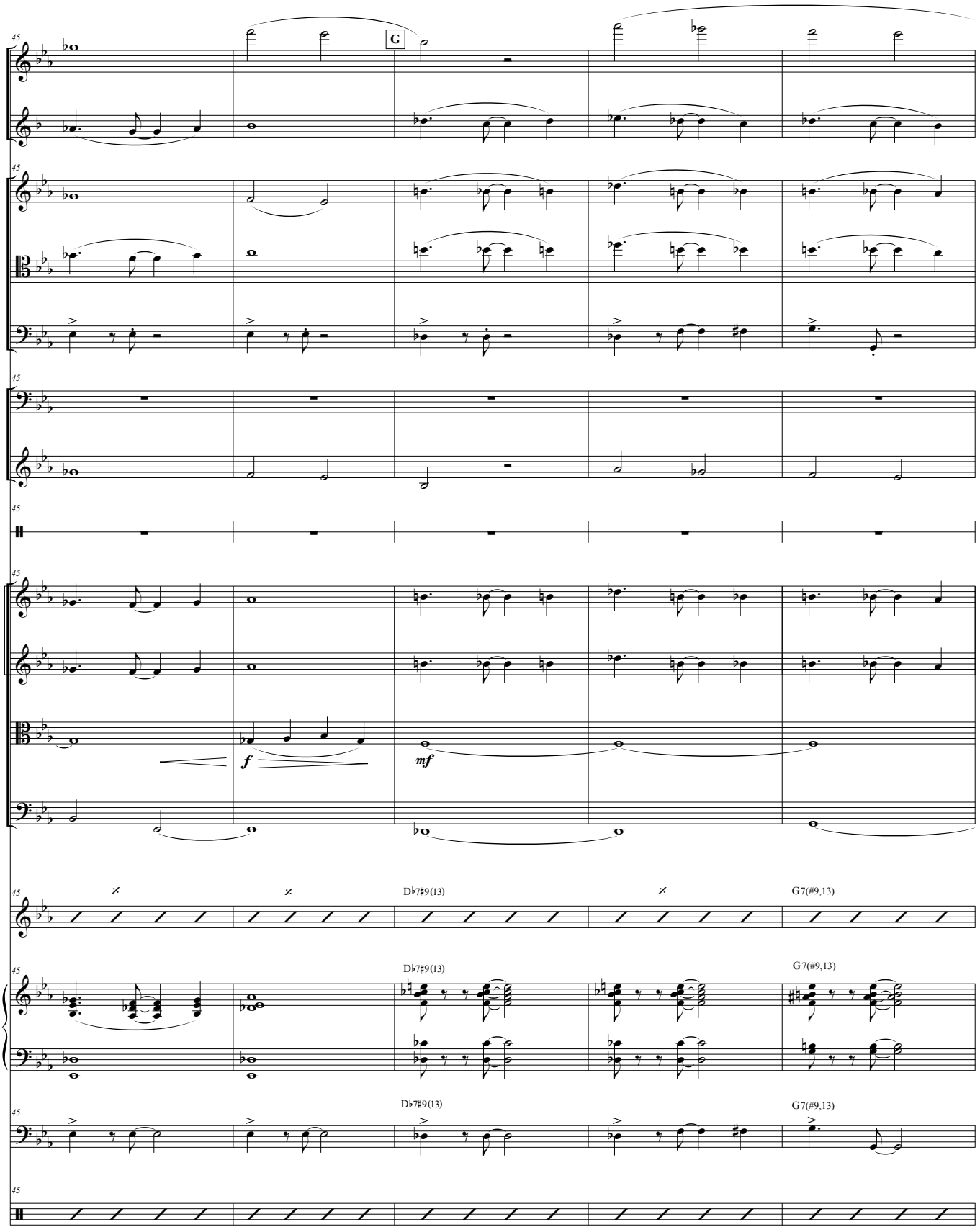

D
Fl.
B♭ Cl.
C Tpt.
sub mf
subff
sub mf
Tbn.
B. Tbn.
Timp.
f
mp
f
Glk.
Perc.
Sus. cym
BD
Sus. cym
BD
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Cm
Cm/B♭
Am7(♭5)
A♭maj7
Fm7
Pno.
mf
Bass
D. S.

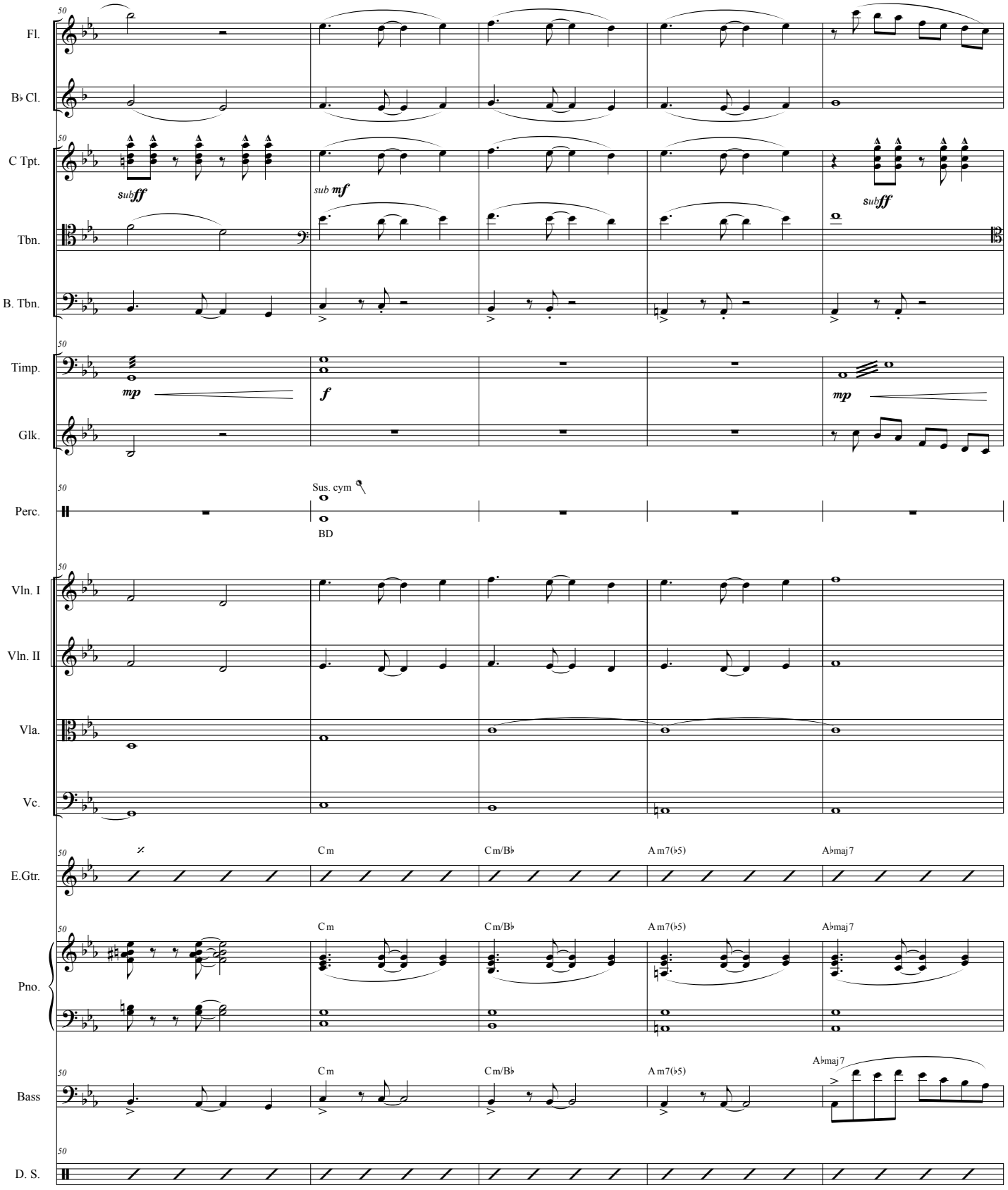

25
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
mp
Glk.
Perc.
Vln. I
Vln. II
Vla.
f
mf
Vc.
E♭m7
D♭7♯9(13)
E.Gtr.
Pno.
Bass
D. S.

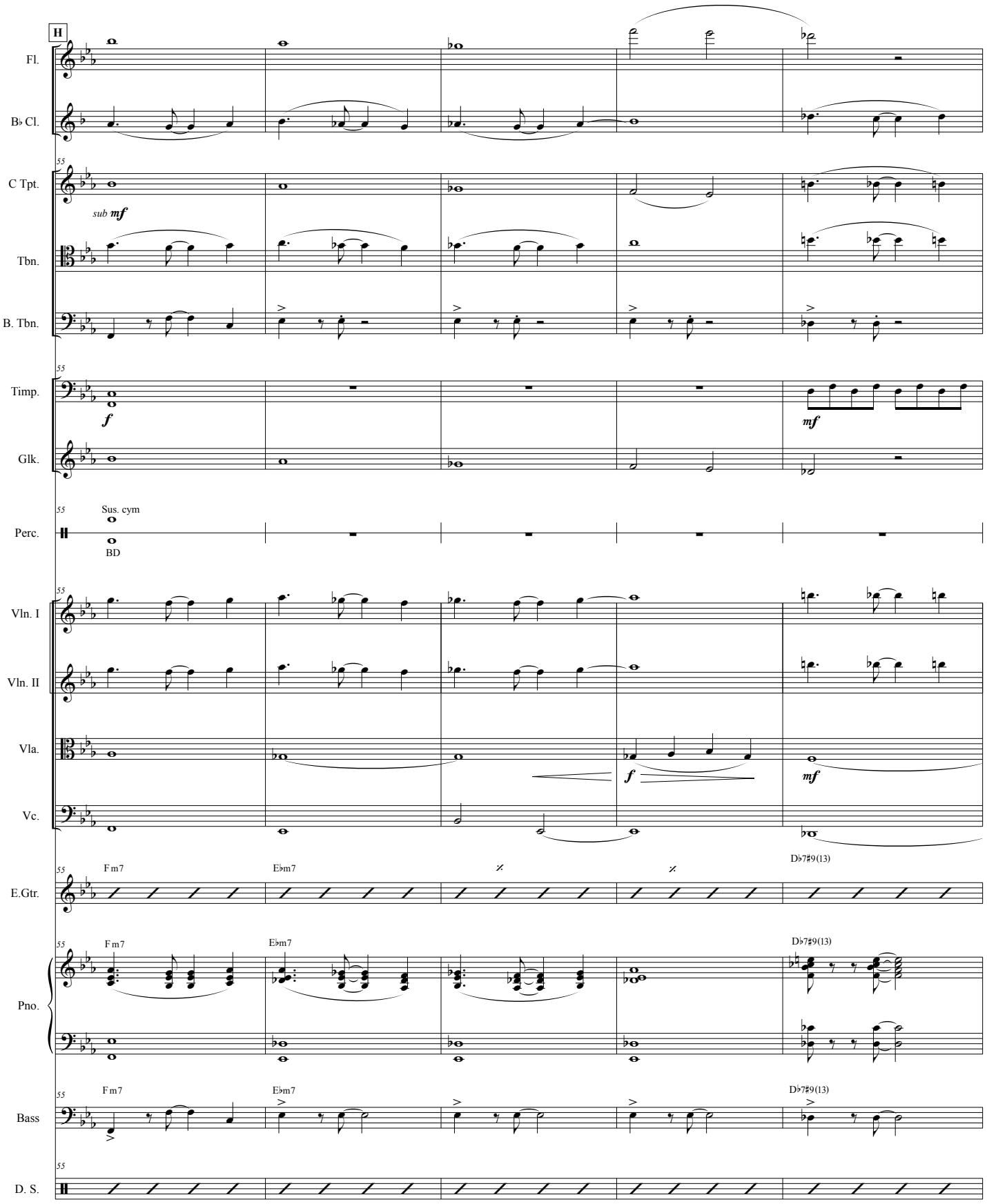

E
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
a2
sub mp
sub ff
Sus. cym
Castanets
G7(#9,13)
Cm
Fill
Feel free to add your own rhythm in this part. Hit the last 2 quarter notes with everybody.

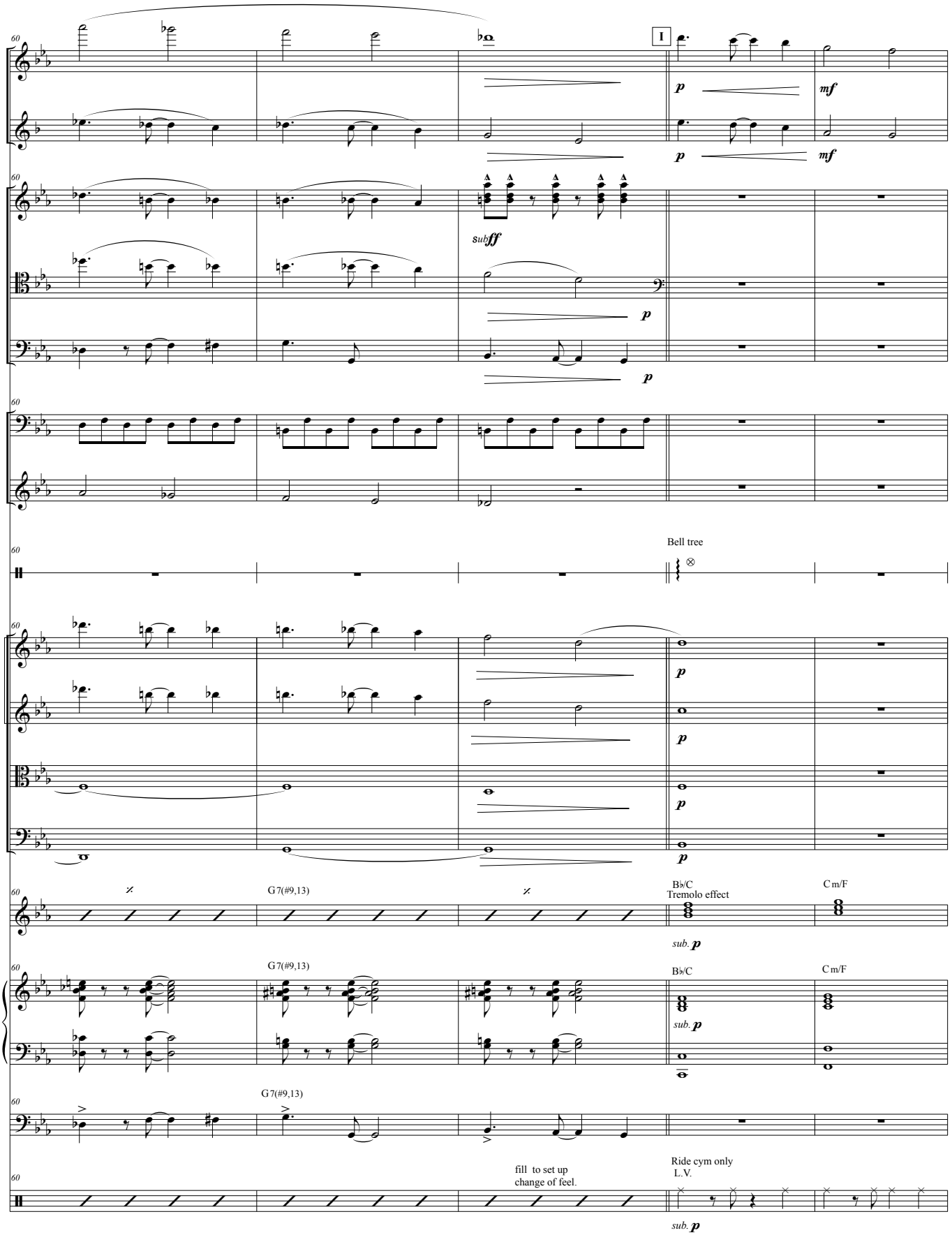

F
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
35
f
sub mp
ff
sub mf
a2
legato
Cm7
WhaWha Pedal
+ = closed,o + open

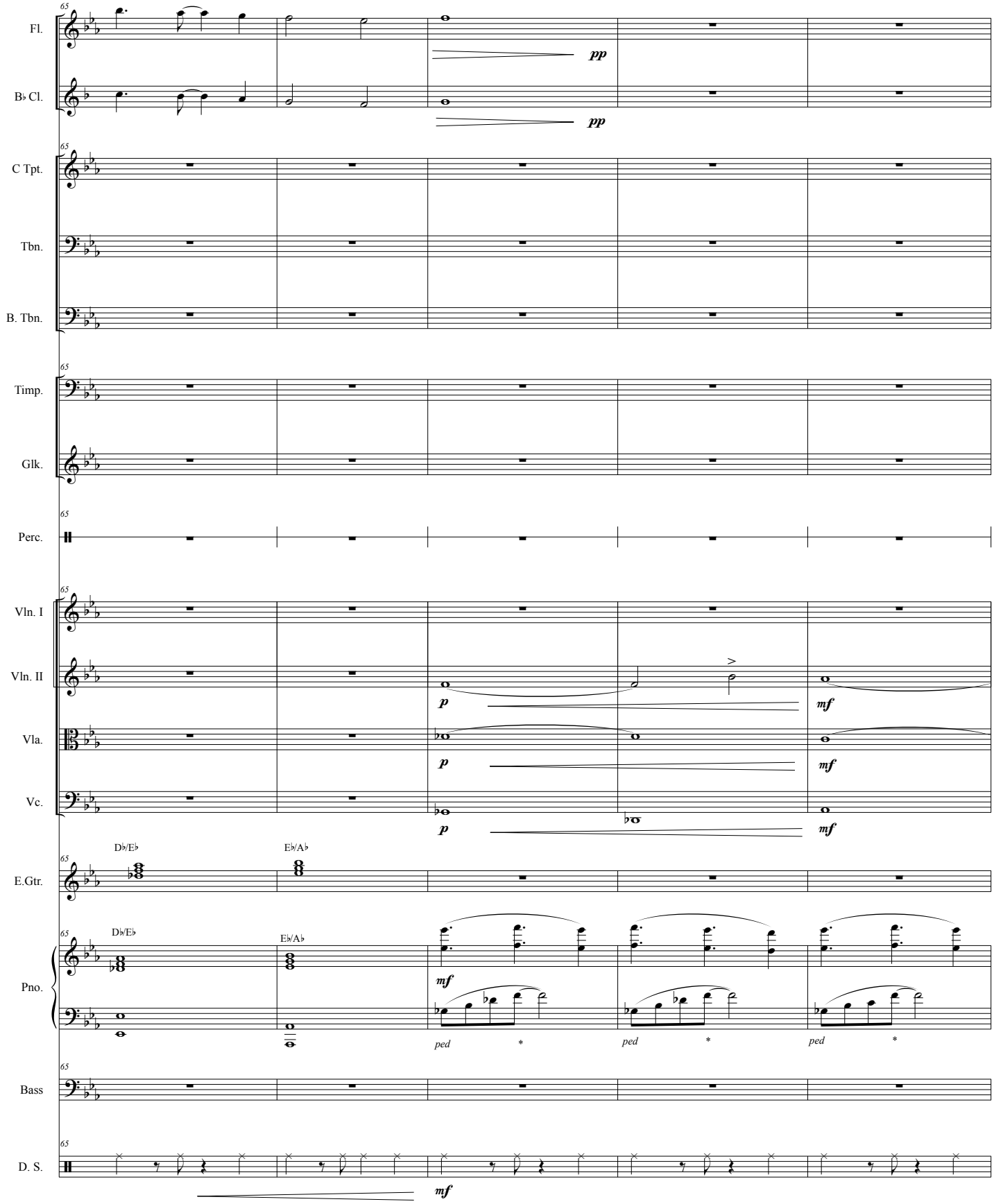

Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
40
f
ff
mf
mp
a3
Sus. cym
BD
C m/B♭
A m7(♭5)
A♭maj7
F m7
E♭m7

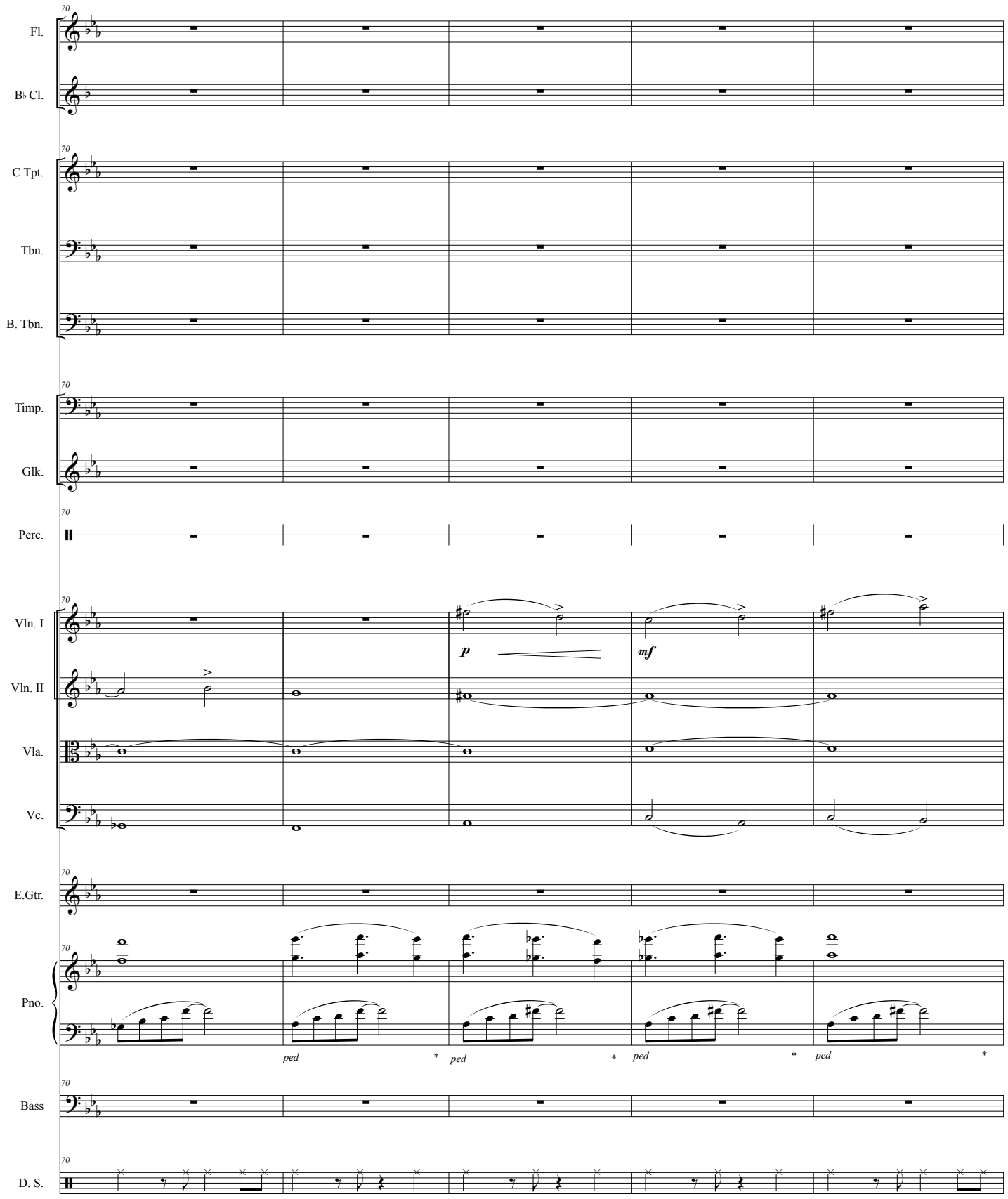

45
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
G
f
mf
D♭7♯9(13)
G7(#9,13)

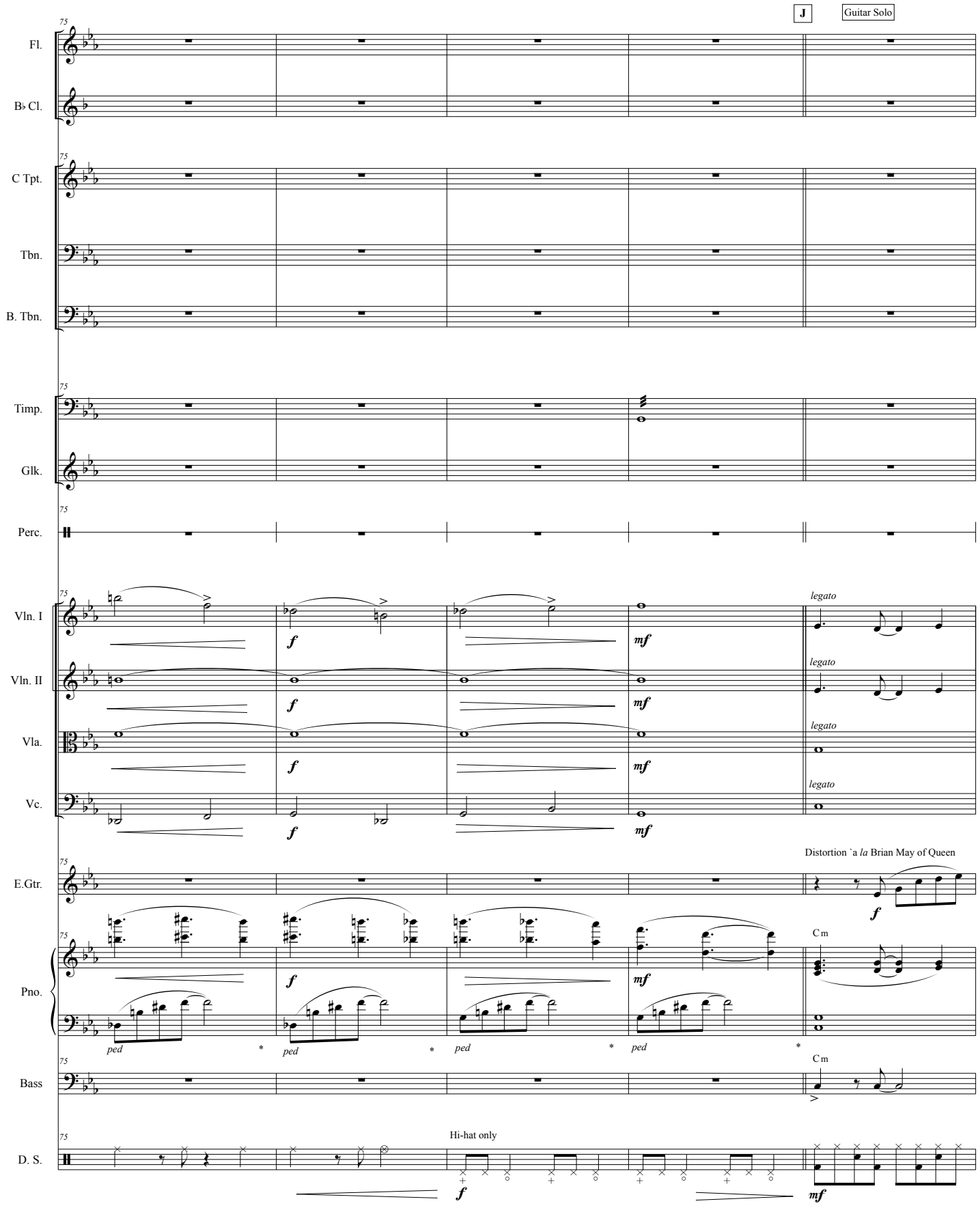

50
Fl.
B♭ Cl.
C Tpt.
sub ff
sub mf
sub ff
Tbn.
B. Tbn.
Timp.
mp
f
mp
Glk.
Perc.
Sus. cym
BD
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
Cm
Cm/B♭
Am7(♭5)
A♭maj7

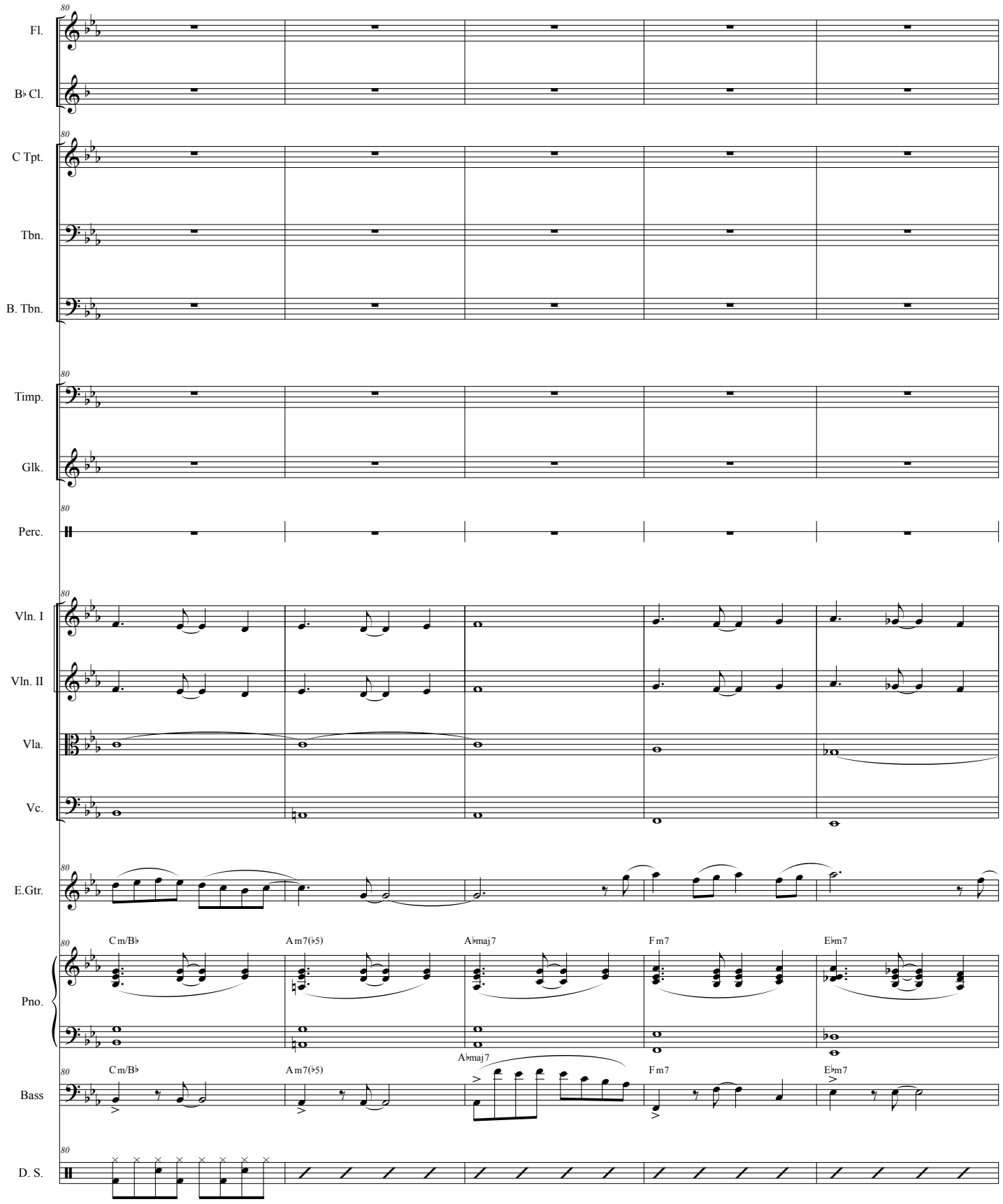

H
Fl.
B♭ Cl.
55
C Tpt.
sub mf
Tbn.
B. Tbn.
55
Timp.
f
mf
Glk.
55
Sus. cym
Perc.
BD
55
Vln. I
Vln. II
Vla.
f
mf
Vc.
55
Fm7
E♭m7
D♭7♯9(13)
E.Gtr.
55
Fm7
E♭m7
D♭7♯9(13)
Pno.
55
Fm7
E♭m7
D♭7♯9(13)
Bass
55
D. S.

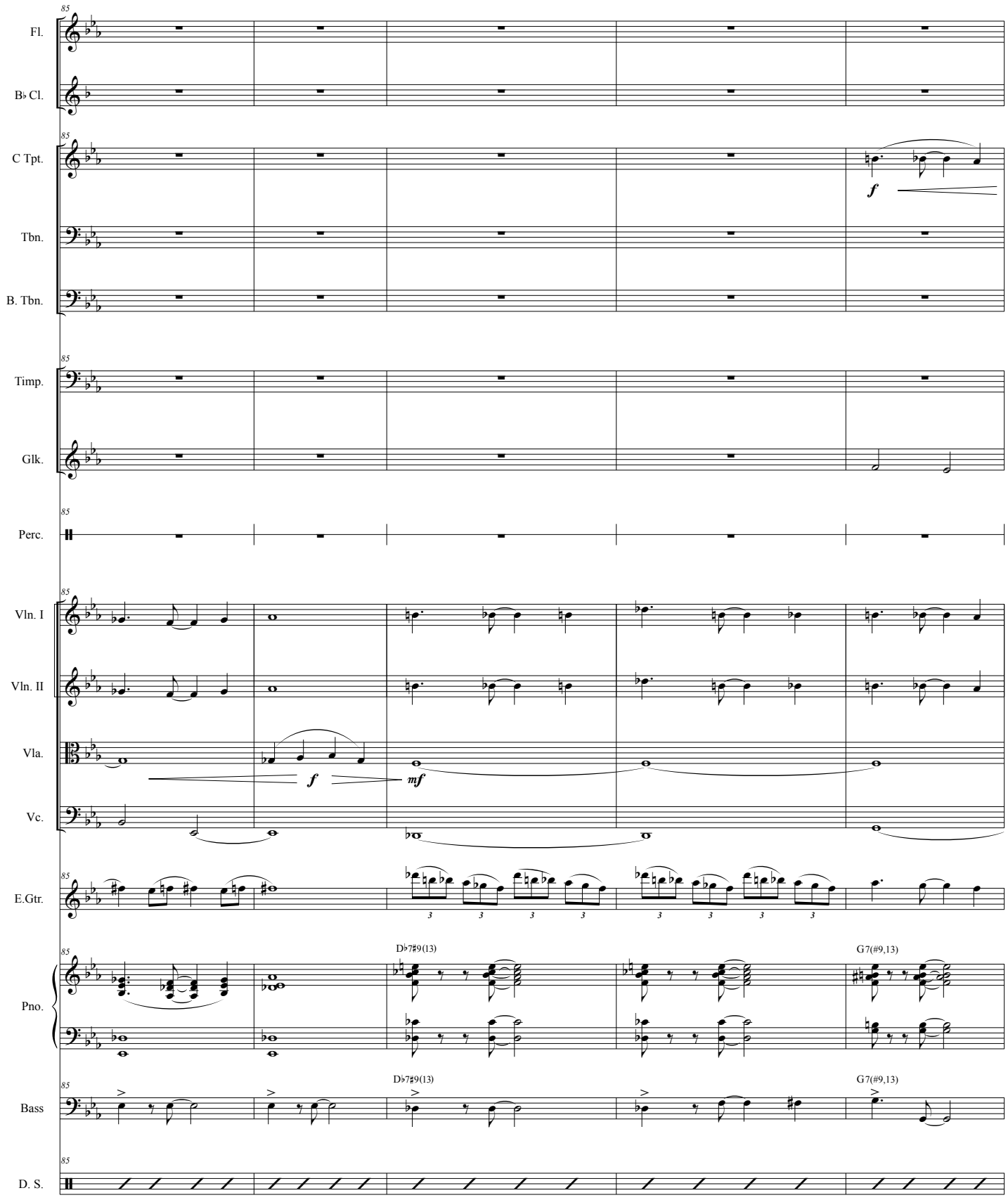

I
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Bell tree
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
G7(#9,13)
B♭/C
Tremolo effect
C m/F
Pno.
Bass
D. S.
fill to set up
change of feel.
Ride cym only
L.V.

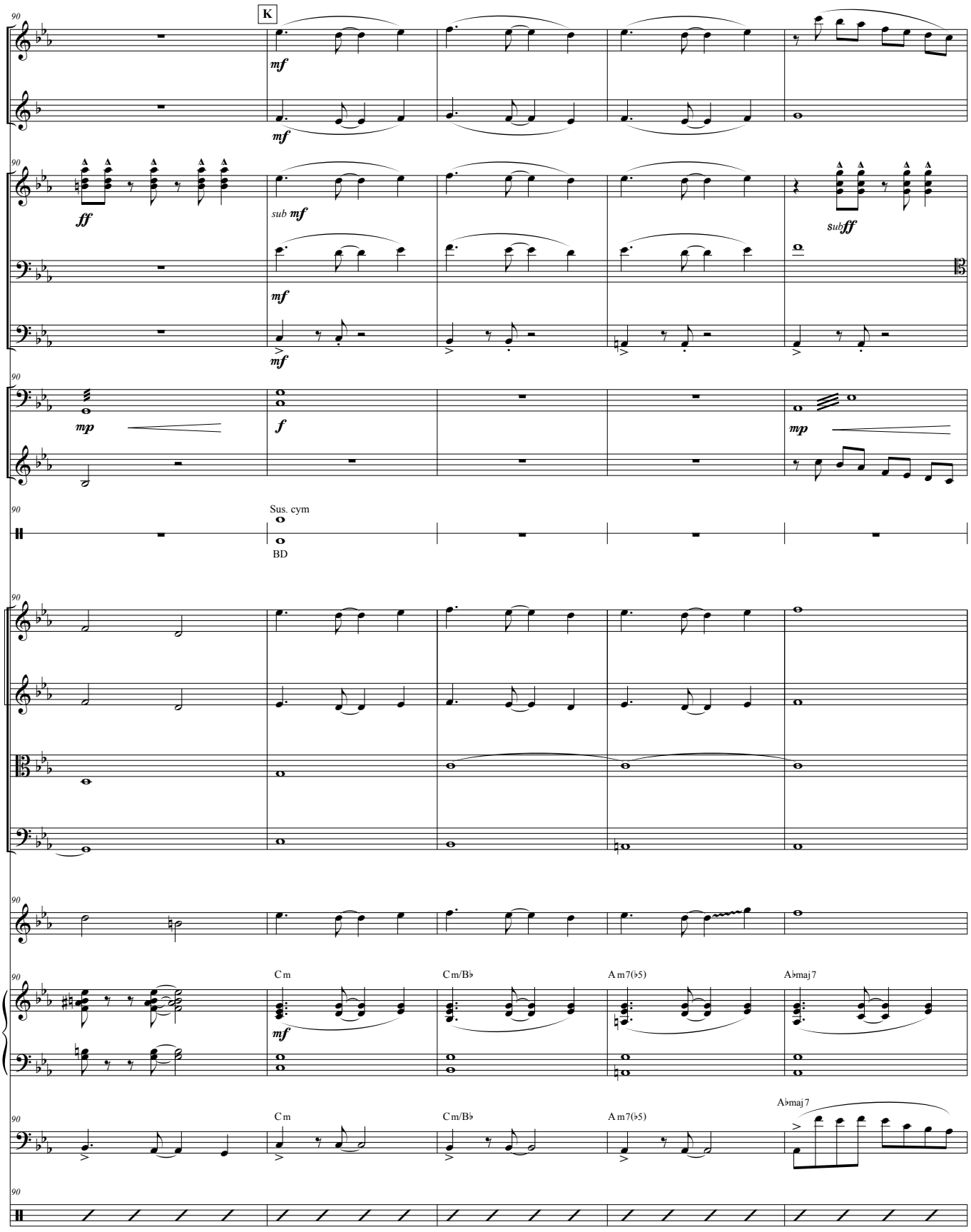

65
Fl.
pp
B♭ Cl.
pp
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
p
mf
Vla.
p
mf
Vc.
p
mf
D♭/E♭
E♭/A♭
E.Gtr.
Pno.
mf
ped
*
Bass
D. S.
mf

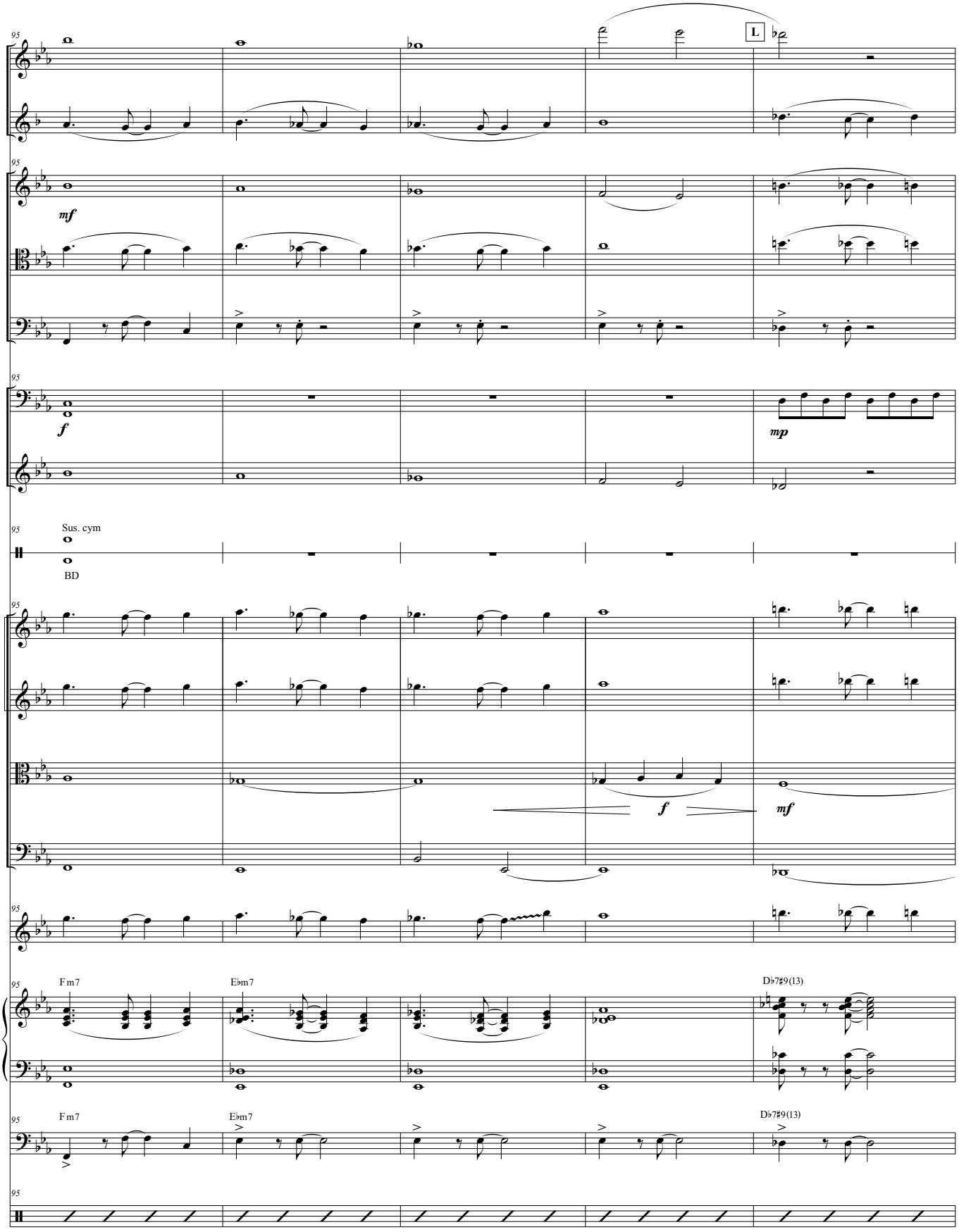

70
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
p
mf
ped
*

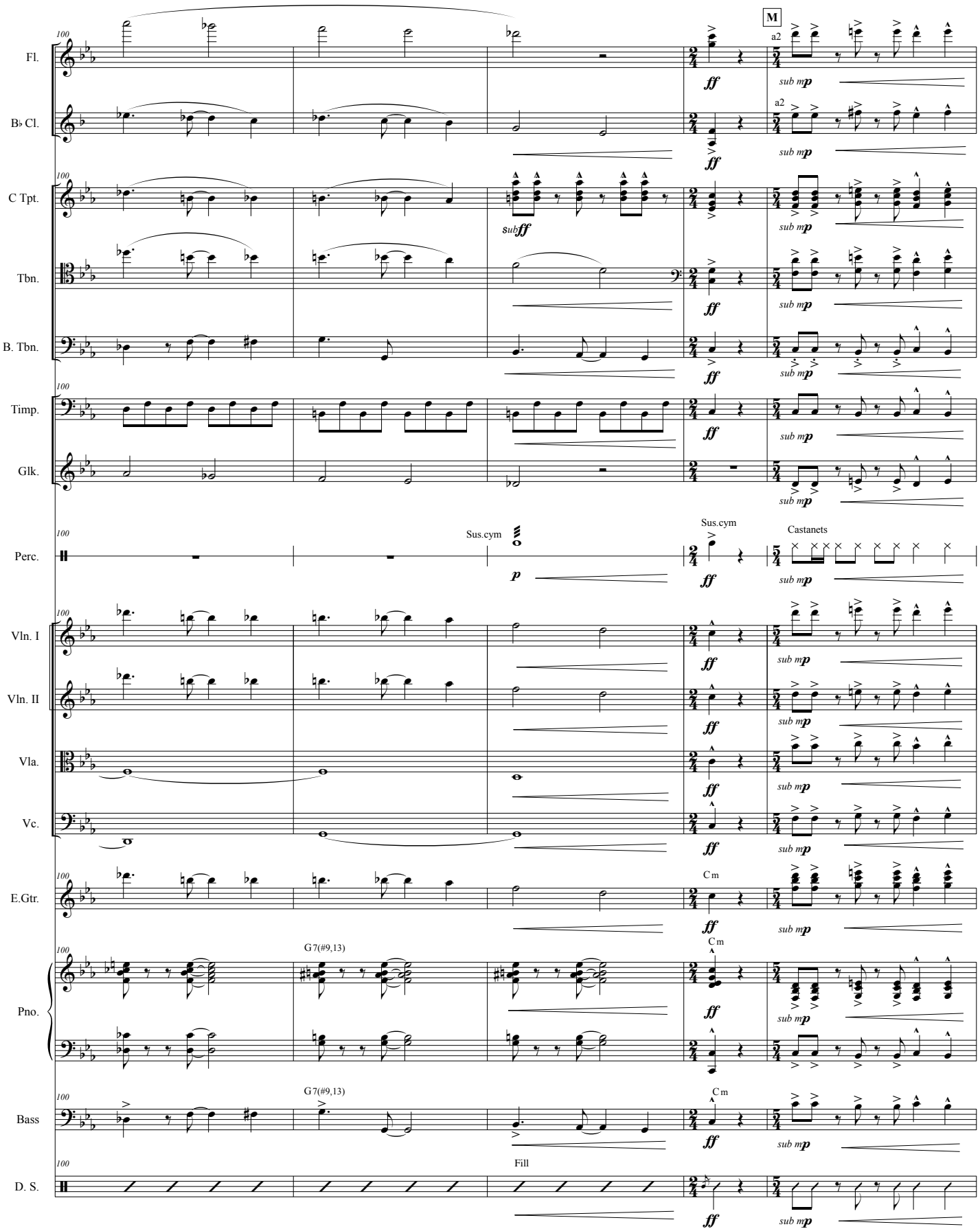

J
Guitar Solo
75
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
mf
legato
Distortion `a la Brian May of Queen
C m
ped
Hi-hat only

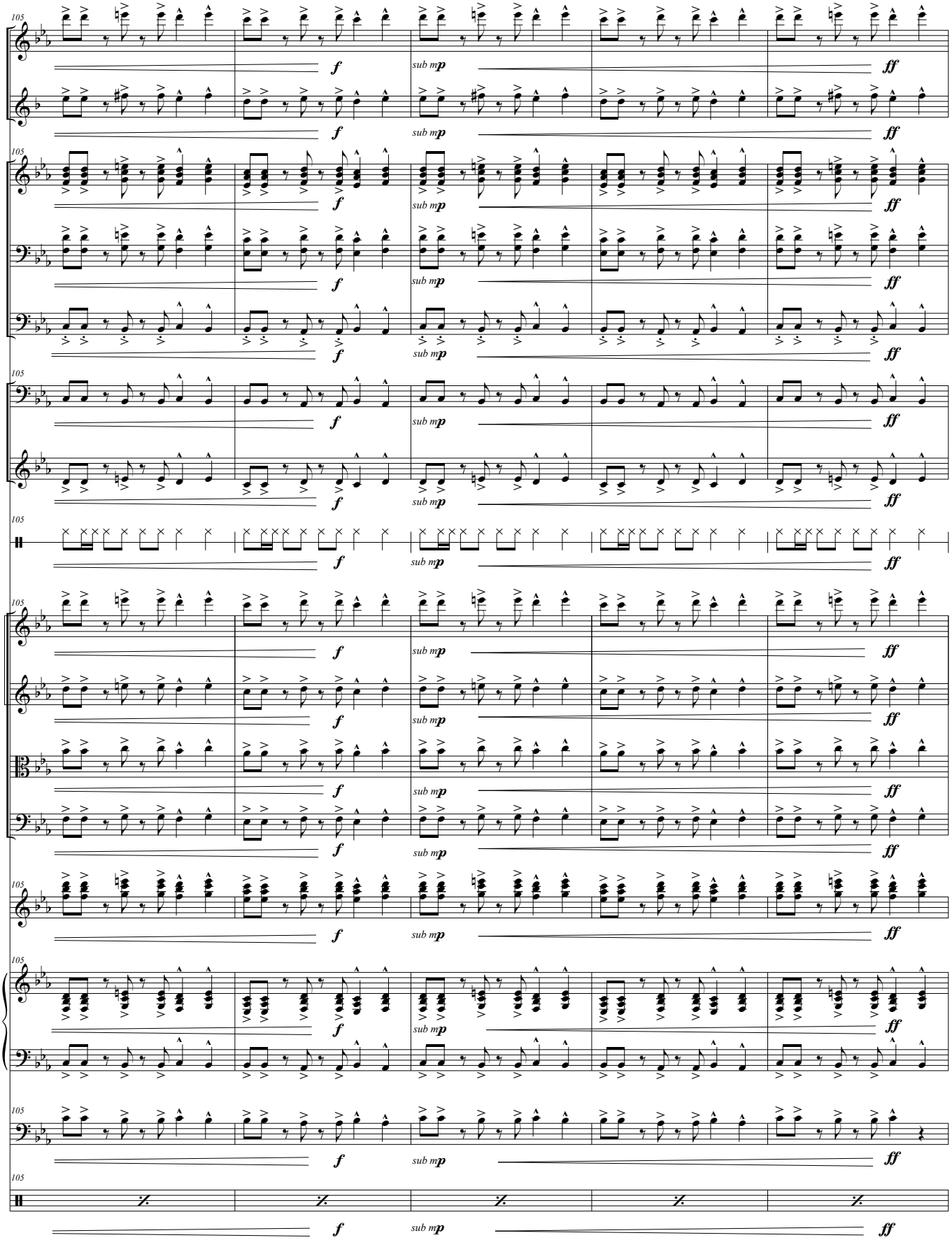

80
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
C m/B♭
A m7(♭5)
A♭maj 7
F m7
E♭m7

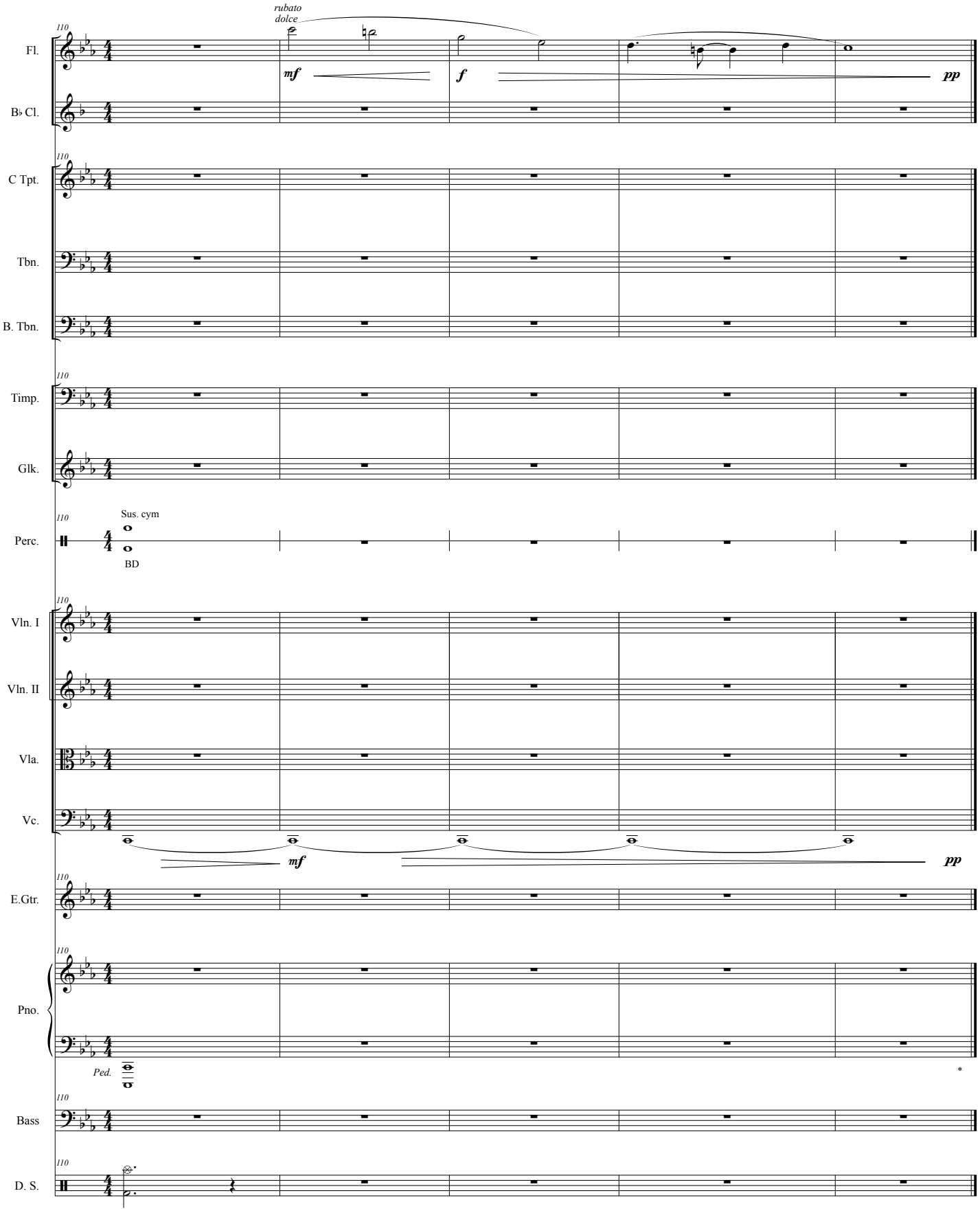

85
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
mf
D♭7♯9(13)
G7(♯9,13)


K
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Sus. cym
BD
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
C m
C m/B♭
A m7(♭5)
A♭maj 7


95
Fl.
B♭ Cl.
L
C Tpt.
mf
Tbn.
B. Tbn.
Timp.
f
mp
Glk.
Perc.
Sus. cym
BD
Vln. I
Vln. II
Vla.
f
mf
Vc.
E.Gtr.
Pno.
Fm7
E♭m7
D♭7♯9(13)
Bass
D. S.


M
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
100
a2
sub mp
subff
ff
p
Sus.cym
Castanets
C m
G7(#9,13)
Fill


105
Fl.
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Vln. I
Vln. II
Vla.
Vc.
E.Gtr.
Pno.
Bass
D. S.
f
sub mp
ff


rubato
dolce
110
Fl.
mf
f
pp
B♭ Cl.
C Tpt.
Tbn.
B. Tbn.
Timp.
Glk.
Perc.
Sus. cym
BD
Vln. I
Vln. II
Vla.
Vc.
mf
pp
E.Gtr.
Pno.
Ped.
*
Bass
D. S.